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Arhat holding a reliquary. Sung dynasty. Painting on silk. (Mr. Charles H. Ludington, Philadelphia, U.S.A.)

BURLINGTON MAGAZINE MONOGRAPHS

CHINESE ART

AN INTRODUCTORY REVIEW OF PAINTING, CERAMICS, TEXTILES, BRONZES, SCULPTURE, JADE, ETC.

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PREFACE

OUR object in producing this book is to supply information about Chinese Art that is at once authoritative and introductory. To many it may seem curious that no previous volume of the kind exists; but to those who know the extreme difficulty of a detailed study of even one part of Chinese Art, with its enormous periods and its close relationship to Eastern ideas, it may rather seem curious that anyone should attempt such a summary. We should not have given way to the desire to make such a book had we not known how valuable it would be if properly produced, and had we not felt that we had hit upon the right plan.

There are, of course, many learned books covering one section or another of the ground we here attempt to mark out. But no book of the least importance deals with Chinese Art as a whole. Nothing is more difficult than to write on so large and complex a subject in a way that will appeal to intelligent readers who are not specialists. No single European scholar could hope to produce anything as comprehensive as might be expected from the co-operation of a number of writers, each contributing an account of that particular art or craft of which he has made a special study. After long consideration this is the method we have adopted. The BURLINGTON MAGAZINE is singularly fortunate in having among its contributors and friends all the most distinguished Oriental art scholars and collectors in England, and many in other parts of the world. It was, therefore, a comparatively easy matter for us to obtain the enthusiastic services of the very best authors. For these services, and for the liberal way in which the contributors to the book have adapted themselves to the general scheme, we cannot express our thanks too strongly. After the essays were written and the photographs collected much remained to do. Uniformity had to be preserved, and maps and tables had to be constructed, often embodying unpublished or inaccurately published information. In this task the help of Mr. W. Perceval Yetts cannot be overestimated. During the many months occupied in producing the book, Mr. Yetts has again and again come to the rescue when we were in difficulty, and his unusual knowledge of the art, literature and language of China, has made all the difference to whatever merits the book may possess; but the responsibility for shortcomings remains ours.

The plan of the book is extremely simple. After Mr. Roger Fry has dealt with the question of the relationship of Chinese to European Art, Painting, Ceramics, Textiles, Bronzes, Sculpture and Jade, etc., are each separately discussed. Each writer has been allowed the maximum of freedom to treat his subject in his own way, even though this necessitated a very little repetition here and there. Thus the chapters, though related with each other, are self-contained, and can be read in whatever order the reader chooses in accordance with the course his previous readings have taken. However, we think that most readers will be best advised to read the book straight through. The index, appendix and maps will be found at the end. In that part also appears a certain number of advertisements. We believe the inclusion of these to be justified because of the interesting character of many of the pieces described and illustrated, because they constitute a useful and almost complete directory of firms dealing in Chinese works of art in London, Paris, and elsewhere, and because the revenue from these advertisements has been instrumental in enabling us to publish the book at the lowest possible price.

It gives us pleasure to acknowledge Mr. A. L. Hetherington's kindness in allowing us to prepare a map showing the positions of kilns, based on the map

published in his book, " Pottery and Porcelain Factories of China " (1921), and for allowing us to take the table of cyclical characters from his book, " The Early Ceramic Wares of China " (1922). We are indebted also to Mr. J. Legge's " The Chinese Classics," Vol. I, Part I (1893), one of the maps in which was useful in enabling us to prepare our map of China under the Chou dynasty. We are also indebted to Mr. S. W. Bushell's " Chinese Art," Vol. II (1906), from which many of our date marks and symbols are taken, and to Mr. W. P. Yetts' " Symbolism in Chinese Art " (1912), from which we have reproduced a drawing of " The Twelve Ornaments."

We have to thank all those collectors who allowed us to use as illustrations, pieces in their possession. We are grateful to Dr. Osvald Sirén for placing at our disposal some of the photographs of sculptures specially taken by him in China and not hitherto published. We are greatly obliged to Sir Aurel Stein, to Mr. F. H. Andrews, and to His Majesty's India Office for allowing us to use as end papers, Mr. Andrews' beautiful drawing of figured silk of the Han period.

R. R. TATLOCK,
Editor.

THE END PAPERS are taken from a drawing made by Mr. F. H. Andrews from one of the fragments of polychrome figured silk of the Han period, recovered by Sir Aurel Stein in the course of his explorations of 1913-15, from ancient graves of the Lou-lan tract. The fragment represents a Procession of Beasts, and, like the others discovered at the same time, is a specimen of the earliest surviving examples of Chinese silk industry and textile art, both proved by abundant literary evidence to reach back to the earliest epochs of China's civilization.

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CHINESE ART. *By Roger Fry*

THERE are, I believe, many people well acquainted with some aspects of European art who still feel that the art of China is strange to them. For them to come upon a book like this is to come upon a world to which they have no key. They may know but little of Christian hagiology, but at least the names of the Christian Pantheon are familiar to their ears, whereas they have no feelings at all about Avalokatesvaras, Amidhas and Arhats. Again, the whole of Chinese symbolism will be unintelligible to them. They know, perhaps, that the dragon is symbolical of the heavens, but they do not feel any point in the symbol, being familiar with dragons only in quite other settings. It may well be that this remoteness of subject matter in Chinese art makes them feel it a closed book to them. They may feel happy enough in the presence of the trifling bibelots, the " Chinoiseries," of later periods, which have become acclimatized in our drawing-rooms, but the great art, above all the early religious art, will repel them by its strangeness.

Now, I believe this is a mistaken fear. Chinese art is in reality extremely accessible to the European sensibility, if one approaches it in the same mood of attentive passivity which we cultivate before an Italian masterpiece of the Renaissance, or a Gothic or Romanesque sculpture. A man need not be Sinologist to understand the æsthetic appeal of a Chinese statue. It may represent some outlandish divinity, but it is expressed according to certain principles of design and by means of a definite rhythm. And it so happens that both the principles of Chinese design and the nature of their rhythms are not half so unfamiliar to the European eye as Chinese musical rhythms are to our ears. On the contrary, they are so similar that I could point to certain much-beloved European artists who are nearer in this respect to the Chinese than they are to certain other great European artists. Chinese art is nothing like so difficult of access as Hindu art. It has, to begin with, colour schemes that are pre-eminently harmonious to the European eye ; it has the same general notions of logical and clear co-ordination of the parts within the whole ; it aims at a similar equilibrium and it does not allow the elaboration of detail to destroy the general structure ; whereas in much Hindu art and in some of the art of the Near East we must, I think, abandon some of these demands and content ourselves with other, and to our feelings, less important qualities, with mere diversity, multiplicity and intricacy.

Still, there is a difference. We do recognize some peculiar flavour in almost any Chinese work of art ; although it would not be hard to find specimens that might puzzle a connoisseur as to whether they were really Chinese or not. There can be little doubt that the idea of what was characteristically Chinese was much clearer to our minds even thirty years ago than it is to-day. It was still clearer to our eighteenth-century ancestors who collected " chinoiseries," and had Chippendale furniture or Huet decorations " in the Chinese manner."

The idea of a typical Chinese object has grown progressively vaguer in proportion as our knowledge has advanced. It is not so many years ago that a piece of Sung pottery was an extraordinary rarity. I remember when the magnificent Morgan collection of porcelain was first installed in the Metropolitan Museum, New York, there was a single Sung piece pointed out, perhaps with pardonable exaggeration, as an almost unique object. Chinese art was still mainly the art of the Ming and still more of the K'ang Hsi and Kuen Lung periods. Now we go back in pottery to Han times at least, and in bronzes much further, and with our greater knowledge much of that specially Chinese character is seen to belong rather to a period than to a people, and one is hard put to it to

say what special common quality unites a Kuen Lung figurine with a Buddhist statue of the Wei dynasty and a sculpture or bronze of the Chou. At one point we find Chinese art merging insensibly into Scythian; at another Greco-Indian influences predominate. It would indeed be surprising if one could generalize readily about the art of so vast a territory, extending through such long periods of human history, so that if I do now attempt to make certain generalizations, it is rather with a view to pointing out certain lines along which our attention may profitably be directed than in the hope of establishing any important general truth.

The first thing, I think, that strikes one is the immense part played in Chinese art by linear rhythm. The contour is always the most important feature of the form.

Next we note that that rhythm is almost always of a flowing, continuous character.

Finally, I would note a peculiarity in their plastic feeling which it is difficult to describe clearly. It is not that they are lacking in the imaginative grasp of three dimensional forms, but that the mental schema on which they are constructed differs from the characteristic mental schema of European workers in the round. When the Chinese conceive solid forms, they take as their points of departure the sphere, the egg and the cylinder, whereas the greater part of European sculpture and painting, in so far as it creates ideated plastic forms, takes its point of departure from the cube or at least from some simple polyhedron.

The first of these characters to which I have referred is, I think, sufficiently obvious. To take their painting, to begin with: No doubt European painting started on a linear basis, and no doubt it frequently returns to it, but from very early times the linear rhythm began to be influenced by other considerations, and as our knowledge of external appearance progressed, or rather as we absorbed more of it into the material of the painter's expression, the linear rhythm became more and more subordinate to other considerations. When we come to Rembrandt it is hard to say that any linear basis survives. Now a Chinese picture, even of the later and more highly sophisticated periods—and by the way Chinese art seems to have been sophisticated from the remotest antiquity—never loses the evidence of the linear rhythm as the main method of expression. And this is only natural, the medium used being always some kind of water-colour and the art of painting being always regarded as a part of the art of calligraphy. A painting was always conceived as the visible record of a rhythmic gesture. It was the graph of a dance executed by the hand.

This predominance of linear rhythm is felt in all Chinese decoration and even in sculpture. In sculpture it makes itself felt in the emphatic continuity and flow of the contour and in the treatment of drapery, which is often rather inscribed on the form than modelled as a separate plastic element. And wherever such drapery is inscribed or however it is indicated, the direction of the folds takes on the character of a linear rhythm.

Secondly, the linear rhythm of Chinese art is peculiarly continuous and flowing. It is never so flaccid as Hindu rhythms, nor is it ever so harshly staccato, jerky and broken as certain rhythms with which Europe is familiar. There is nothing in Chinese art as ungracious and literally shocking as the rhythms of fifteenth-century sculpture in Germanic lands and the contemporary painting of the Netherlands. It hardly ever attains quite the refinement and nervous subtlety of the rhythms of certain early Persian draughtsmen, but it is more

closely akin to that than any other. Certainly to our eyes the linear rhythms of the Chinese artist present no difficulty. We are familiar with very similar ones in much Italian art. The contour drawing of certain pictures by Ambrogio Lorenzetti comes very close indeed to what we can divine of the painting of the great periods. Botticelli is another case of an essentially " Chinese " artist. He, too, relies almost entirely on linear rhythm for the organization of his design, and his rhythm has just that flowing continuity, that melodious ease which we find in the finer examples of Chinese painting. Even Ingres has been claimed, or denounced, as the case may be, as a " Chinese " painter; and with some reason, for he, too, holds intensely to his linear scheme, and, however plastic the result, even the plasticity is effected more by the exact planning of the linear contour than by any of the other means which the European painter can rely on.

It would be a mistake to suppose that because the Chinese rely on their linear rhythms, their paintings are flat, like the works of some modern pre-Raphaelites. On the contrary, they have a keen feeling for the volumes which their contours evoke, and avoid anything either in the nature of the rhythm or in the manner of drawing it, which will check the idea of plasticity, will bring us up, as it were, with a jerk on the surface of the picture.

Finally, I come to the nature of the plasticity of Chinese art—whether it is suggested on a flat surface by line or executed in solid relief. I can best try to make this clear by the confrontation in PLATES 1 and 2 of several pieces of sculpture which, I think, may be considered as fairly typical. I have chosen them from what may be considered great periods of the respective arts. The Buddhist figure of the T'ang epoch is certainly one of the grand conceptions of Chinese plastic art, and the figures from Giotto's Campanile, in which that artist's influence is generally admitted, are among the greatest of all European sculpture.

Now, both of these are essentially plastic. I mean that in both, the artist is free of the third dimension—this, I need hardly add, is by no means universal in European sculpture, for it is always very difficult for an artist really to create in the round. The imagination grasps easily relations on a flat surface; it rapidly loses its way in trying to seize relations in three dimensions, since the number of possible movements is so immensely greater. It seems, therefore, that the artist is forced to cling to some kind of simple abstract solid form and to conceive his sculpture in terms of a deviation from that. Now, it is clear that the Italian felt solid form as being constituted of *facets*. It derives from the cube. Look at the torso of the seated woman, and see how the plane of the breast is felt, and how clearly the sculptor has noted where this plane, with its almost uniform direction, changes into a plane nearly at right angles to it—edge of a cube—where the breasts descend to the belly. And compare this with the shoulders and breast of the Chinese figure. It scarcely departs from the abstract egg-shape which permeates almost every part of this design, even to the flower-like base, on which the figure stands. Allied to this is the cylinder, another easily apprehended solid form. And sure enough his arms are cylindrical, while in Giotto's standing figure we can see the flat plane of the top of the forearm continued into the back of the hand.

When we Europeans refer to plasticity we talk, naturally, in terms of planes, but I doubt if the Chinese artist has ever conceived of this method of handling plastic forms. I do not know what language he uses, but I suspect he would, even in speaking, refer shapes to cylinders, spheres and ellipsoids.

Again, notice the drapery. In the Chinese statue the folds scarcely have any plastic existence. They are inscribed on the surface of the figure and are

used to envelop it in an exquisitely lovely system of simple linear rhythms which harmonize with and illustrate the linear scheme of the whole contour.

If I am right, we touch here on some profound difference in the creative methods and in the imaginative habits of European and Chinese artists, but though they affect the creative artist profoundly, these differences hardly ever form a barrier to our appreciation and understanding of the other method.

In its formal aspects, then, Chinese art presents no serious difficulty to our European sensibility. I have admitted that much of its content is inspired by feelings which are not easily accessible to us, but it is really very difficult to us to enter into the psychology which lies behind much of our own mediæval art.

Another point of difficulty may well be their attitude to the human figure. We inherit from the Greeks a peculiar arrogance about the species of animal to which we happen to belong. We have, therefore, devoted a quite special and intensive study to the forms of our own kind; we have developed thereby many specialized sensibilities and a mass of associated ideas which we carry in our "unconscious," ready to vibrate in response to the slightest suggestion on the part of the artist. The Chinese have never apparently focussed their attention so narrowly on their own species. They have never lost sight of its relative position in the scheme of nature. As a result we are likely often to feel the inadequacy, and from our point of view, the relative insignificance of their figure imagery, though the sculpture shown on PLATE 1 suffices to prove that at times they could attain to a noble impressiveness in the human form. But what may well counter-balance this defect is the relatively greater sense in the Chinese of the significance of animal and plant forms. The mere absence of that special human arrogance of the European has allowed the Chinese to retain much of that peculiar intimacy with animal life which characterizes primitive man and persists in our own childhood. They understand the life of animals from within and by a sympathetic intuition, not by an external and merely curious observation. It is this which gives the peculiar vitality to their animal forms; the parts where by reason of the inner life which the artist has divined and expressed. It is much the same with their treatment of plant forms. These are treated with a certain grave respect, which our own flower painters have rarely possessed.

In another point the content of Chinese art may strike a note that is strange to Western minds, and that is the absence of the tragic spirit. Whilst their fun is sometimes almost childishly naive and exuberant, their gravity is never altogether untouched by humour. A Michelangelo is unthinkable in the atmosphere of Chinese art; still more perhaps an El Greco letting himself go whithersoever the exaltation of his fevered imagination carried him. This kind of exaltation, as well as dramatic intensity of human feeling, seem unknown. Their most exalted religious feeling leads them into a more contemplative mood, and one more remote from possible action than ours. It is a mood, too, which admits of a certain playful humour which is strange to our feelings.

But allowing all due weight to such considerations, it is, I think, surprising how nearly akin to the finest European feeling is that which inspires the great creative art of China. Chinese art appealed to Western nations originally almost entirely in virtue of its technical ingenuity, its brilliant and tasteful execution, and the "quaintness" due to its unfamiliarity. As we get to know it better, as we explore more and more the great classic periods, we are led to treat it with the same respect and the same concentrated attention which we have to devote to our own great masters if we would apprehend the nature of their states of mind.

The Art of Weaving, by Giotto. (Campanile del Duomo, Florence)

Bhikshu or Praying Monk. T'ang dynasty

Bodhisattva in stone. T'ang dynasty. (Havemeyer Collection, New York)

PAINTINGS. *By Laurence Binyon*

TWENTY-FIVE years ago, if one talked of the beauty and grandeur of Chinese painting, people stared and looked incredulous. Englishmen who had passed their lives in Shanghai would become quite heated in their denials of the very existence of this art. But in the short interval all has been changed. The names of Chinese masters do not yet, it is true, come readily to the lips of their Western admirers; but Chinese painting is in fashion, and examples attributed to the most famous names of all the classic periods are to be seen in the Western world. This material requires to be severely sifted. What we know for certain amounts to very little. But how to sift it? There is the radical difficulty of this study.

For the student of European art there are any number of documented works which may be selected as starting-points. Yet in the days before photography made rigorous comparisons possible, how easily were casual ascriptions accepted! Chinese art has suffered from untold destruction. At Tun-huang, on the Western frontier, frescoes dating from the sixth century onwards still exist, but the three hundred wall-paintings by the greatest of Chinese masters, Wu Tao-tzŭ, were all destroyed long ago—as were thousands of others—and the vast Imperial collection of the finest of the silk-paintings of that splendid period—the T'ang—was burned by the Tartars. Later times have witnessed similar holocausts.

Unlike China, Japan has religiously preserved her ancient works of art; and in Japan is to be found the most splendid array of old Chinese paintings still extant, especially of the Sung period. But even in the case of these pictures there is seldom any complete certainty as to date and authorship.

All we can attempt at present is to acquire a sound conception of the style of each epoch; and to establish a standard of quality from the best of the known examples.

EARLY PERIODS.—When Chinese painting emerges into our view from the ages of conjectured history in a tangible example, we are surprised to find how little it has of primitive character. In the British Museum is a painting attributed to Ku K'ai-chih, one of the most famous of all Chinese masters [PLATE 1]. Whether actually by his hand or not, this picture undoubtedly represents the design of the period of the Chin dynasty (265-420 A.D.), and is, therefore, a document of capital importance. It is a long roll of silk, on which are painted illustrations to a prose composition entitled "Admonitions of the Instructress in the Palace," by a third-century writer. In one scene a lady of the first century refuses to ride with the Emperor in his palaquin: "In the old pictures," she says, "only ministers ride with the Emperor." And, no doubt, that age seemed to itself very modern, with so immense a past stretching behind it. Confucius was already as far away as William the Conqueror is from us in England now. Everything in this picture betrays the refinement of an old and great civilization.

To a casual glance Ku K'ai-chih's painting yields but little of its beauty and significance. After twenty years' familiarity I find it every day more wonderful. What is the secret of this compelling attraction? It is, I think, a very profound and subtle sense of life. It is exquisitely humane. You feel a whole race, with its gradually attained victories over instinct and circumstance, its security of fine habit, behind the artist; just as you feel all the artist's finely organized nature in every turn of the brush as it traces those delicate lines on the silk, and (as if it were something quite simply done) creates a sensitive human

form in its natural dignity, the supple movements of hand and wrist, a discreet look in the eyes, or the intimacy of glances exchanged.

Thinking for a moment of the painting of other countries, we realize at once one peculiar mark of this Chinese art. Painting for the Chinese is a branch of hand-writing. No European can ever appreciate like a native the innermost subtleties of their calligraphy; but in distinguishing the quality of a painting we have to train ourselves to be sensitive to the character of every brush-stroke, which in a master's work is alive—still giving out the life-force put into it—to every least blot. In Ku K'ai-chih's painting this side of Chinese art is fully seen. The artist has a vision in his mind of the forms he means to depict, and writes them down; his hand, with the writing-brush in it, is impelled to continuous lines, avoiding the abruptness and broken shapes of actual appearances; its tendency is to take long curves; always to *flow*.

On many of the figures we notice scarves which ripple out from the form as if buoyed on a breeze. Are these merely for the joy of the calligrapher? Not wholly, I think. They belong rather to that delight in *movement* which seems innate in Chinese art. We find it earlier in the incised stone friezes of Han times, which have the appearance of being copied from paintings. It is wonderfully displayed in the other "Ku K'ai-chih" painting extant (in the Freer Collection at Washington) which is by a different, a drier, and I think a later hand, and has a legendary subject. There a fairy-chariot drawn by six dragons moves gloriously through the air. But this joy in expressing movement is manifest in all typical Chinese decoration. How it loves the forms of flame, of wave, of cloud, of flying bird and dragon! Western decoration, when we put typical examples side by side, seems frozen by contrast. But this comes from the deepest intuitions of the race, from its very conception of the universe.

In the sixth century the Chinese view of artistic excellence was crystallized in the famous Six Canons of Hsieh Ho, himself a painter. Interest centres in the first of these canons, translated literally by Mr. Waley, "Spirit-harmony; life's motion." The precise meaning of this has been disputed by scholars. Mr. Waley deprecates the use of the word rhythm (as in Prof. Giles' condensation "Rhythmic Vitality"), because "nothing like symmetry of design or balance of forms is meant." Rhythm is indeed loosely used by critics as equivalent to "repetition"; but its proper meaning has nothing to do with symmetry or balance, and refers to related movements (expressed with completeness only in the dance); it is only by analogy used of painting, the forms in which, though stationary, can convincingly suggest movement. And the natural movement of life is rhythmical. It seems clear that the ideal aim of the artist is to let the cosmic energy which animates the living world stream through his work. When we use terms like "inspiration," "dæmonic," "creative," we are, no doubt, making a similar requirement in art.

Chinese legends of great painters tell us that their creations, as the final touch was put to them, assumed actual life: horses galloped away from the wall on which they were painted, dragons soared through the ceiling. Ku K'ai-chih, when some paintings disappeared—they had really been stolen—remarked that they were in the nature of spirits and had no doubt rejoined the immortals. This view, that a great work of art shares the energy of the universal spirit, is in marked antithesis to the modern Western view that it is the expression of an individual personality. "The operations of the spirit producing life's

motion " is Mr. Waley's translation, approved by Prof. Pelliot. Since the expression of movement, especially of flowing, undulating movement, is peculiarly characteristic of Chinese design, we may be allowed to emphasize also the last part of the canon a little ; but it is the " operations of the spirit " which is the phrase of paramount significance.

After the two paintings attributed to Ku K'ai-chih, our next documents are certain frescoes at Tun-huang of about the sixth century, reproduced by M. Pelliot in his great work still in course of publication. Animated as these are, they are obviously of a local school, though we cannot well judge of them in the photograph's rather faint translation.

THE T'ANG DYNASTY.—Of the seventh century, by which time the Empire was consolidated afresh under the T'ang Emperors, there is an important document not yet published, though I am permitted to mention it. From his last expedition Sir Aurel Stein has brought fragments of a silk painting, out of a tomb dating from this century. The district, now desert, where it was found, was settled by the Chinese, and the painting is entirely Chinese in style. It apparently depicted a festival in honour of spring. Ladies and their attendants stand under trees, some green, others scattering their blossom, and watch dancers dancing to music. It is unfortunately in a very fragmentary state, but what remains is as fresh in colour as when painted. The types show already the T'ang ideal ; a more massive type than the elegant slender forms of the preceding age ; a full, rounded face ; curved eyebrows ; hair heaped in a mass around and above the head ; full lips, and a serene expression. The affinities with the earliest Japanese paintings, modelled on contemporary T'ang art, are remarkable.

Of T'ang painting almost all has perished, though this, according to all tradition, was the grandest age of art. In this epoch great changes were wrought in the art of China. The Empire vastly expanded its dominion westward ; hence the Chinese became interested in foreigners from the West, their strange types and costume, and the art they brought with them. There was much intercourse with India, for Buddhism now had strong hold of the Chinese mind, colouring though not supplanting the indigenous conceptions of life and the universe, and giving a world of motives to artists. The greatest works of the period were probably Buddhist, and the greatest of the Buddhist painters was Wu Tao-tzŭ [see PLATES 2, 3, and 4].

Among the very few authentic specimens of T'ang painting are five portraits of saints (mostly much damaged) painted by Li Chên about 800 A.D. and preserved in Japan. These are in a careful style ; they show nothing of the impetuous, vehement brush-work described as characteristic of Wu Tao-tzu's mature manner and doubtless imitated by many followers. Nor do we find this influence in such of the Buddhist paintings from Tun-huang, now in the British Museum and in the Louvre, as may be classed as Chinese ; though in some of these a rather coarse execution is combined with really grand design. This series of paintings constitutes, however, a most precious document, since they are indisputable works of the eighth and ninth centuries and give us some idea, obtainable nowhere else, of what Chinese Buddhist art of T'ang times was like, if only in a provincial form. The imagery and formula are Indian, where the painter depicts a vision of Paradise or of the Bodhisattvas and their attendants ; but the artistic idiom is Chinese. And in the scenes from the Buddha legend, or from Jataka stories, everything is Chinese. Also there are many portraits of donors, showing contemporary costume.

Echoes of a rarer beauty and a grander style are to be found in the early Buddhist painting of Japan, deriving from the central T'ang tradition. In Japan too, is a set of three pictures, a Buddhist trinity, long accepted as the work of Wu Tao-tzŭ himself. In these there is the broad and bold brush-stroke, and something of the amplitude of form, which the records of the master lead us to expect: but they do not convince us as supreme creations. Other pictures still extant are ascribed to him; but it is pretty certain that nothing from his hand survives. Those who saw him at work were amazed at the economy of means by which—using no " heavy ink shading "—he suggested the volume of a form, its saliences and hollows. He worked " as if a whirlwind possessed his hand." He seems to have had all the creative energy of a Michelangelo or a Rubens, and, like them, to have transformed the traditions out of which he came.

But in China the formed styles of all the great masters are piously perpetuated, so that none is wholly superseded. Side by side with the impassioned visions of the Death of Buddha (a conception and composition which may be divined from Japanese imitations, such as the one in the British Museum) and scenes of Purgatory, and majestic Spirits of Compassion, there was an art of *genre*, delicate and intimate in style. The *Listeners to Music* by Chou Fang, reproduced in the BURLINGTON MAGAZINE, Vol. XXX, p. 210,[1] is a beautiful example of T'ang *genre*. More than one version exists of this picture, the far-away prototype of Japanese Ukiyo-yé. How dominant a part is played in this design by the spacing! Of the formal elements of design this gift of spacing is China's greatest contribution to the world's art. It is something original and unique.

The opening of T'ang tombs has made us familiar with the immensely vigorous pottery figures of horses and camels, with or without riders, which were favourite subjects of the artists of the time. Han Kan was the most famous of all the T'ang painters of horses; but nothing of his work survives. The Chinese had a passion for fine horses; and painters delighted to depict them in their native wildness—symbols of speed and freedom.

And now, too, landscape began to be seriously developed. The Ku K'ai-chih roll in the British Museum contains a landscape which is the only primitive part in it. But the T'ang painters set themselves to grapple with the problems of representing distance and the relative proportions of objects in space. Could we see specimens of this lost art, they would perhaps seem still relatively " primitive," compared with the copies and imitations of them made in later times; but we cannot be sure. Li Ssŭ-hsün and Wang Wei were leaders of rival schools. The style of Li Ssŭ-hsün may be seen in an album of small paintings of imperial palaces in the British Museum: one of these is reproduced in colour as the frontispiece to Mr. Waley's book; also in other derivative paintings. It is a formal style, designed in blue and green with gold lines emphasizing the forms and fissures of mountains and rocks. Long horizontal scrolls were painted with panoramas of jagged peaks and ranges rising from lake or sea. Wang Wei's was a more melting and romantic art. One of his most famous scrolls depicted the scenery about his home. It was engraved on stone, and rubbings from the stones have been published by Prof. Laufer. A free copy of

[1] See the article in that number on the rarity of Ancient Chinese Paintings, by Arthur Waley. In the article, as in his amply documented *Introduction to the Study of Chinese Paintings*, Mr. Waley shows how rare the really old paintings were, even in early times.

the picture, by Chao Mêng-fu, dated 1309, is in the British Museum, and we reproduce a section of it [PLATE 10].

THE SUNG DYNASTY.—With the Sung dynasty we reach at last something more tangible and concrete than the fragments, vestiges, and literary records which leave us still hungry for a sight of the lost glories of T'ang painting. Yet we have to recognize that genuine Sung pictures are relatively very rare. Japan happily had a passion for the art of the later or "Southern" Sung, and still preserves a number of fine examples, which have been reproduced in various Japanese publications. These possibly give us a one-sided notion of Sung art as a whole; nevertheless, the art of this age has a definite character which makes its reproductions, whether in paintings or ceramics, recognizable.

The Sung age is divided into two periods by the Tartar conquest of Northern China. In 1127 the Emperor Hui Tsung was carried into captivity. Hang-chou in the South, the marvellous city described by Marco Polo, became the new capital of "Southern Sung."

Hui Tsung, himself an artist, was an enthusiastic collector and patron of artists. Pictures of eagles and falcons, ascribed to him, are fairly common, but need not be seriously considered in connection with his name. Under him the Academy of Painting rose to great importance. For a time there was a reaction against the subservience to tradition which persists through Chinese art. "Birds and flowers" were a very favourite theme, and close observation of nature, combined with "simplicity and nobility of line," was officially inculcated.[1]

Among the painters of Northern Sung, Li Lung-mien is the most renowned name. The veneration accorded him by his countrymen seems to spring not only from admiration of his art but still more from the fact that he represented in a consummate degree the traditional culture of China. He was a most distinguished connoisseur of old works of art, and a poet. As an artist he was an enthusiastic follower of tradition, and much of his activity was given to copying former masterpieces. He copied Ku K'ai-chih's "Admonitions," and seems to have worked chiefly in an archaic style with a fine outline and no colour. Many ink-paintings ascribed to him are extant, and a few may be originals. Mrs. Meyer's recent book on Li Lung-mien gives an interesting account of his friends and surroundings. He retired from Court just at the time when the reaction against tradition inspired the above-mentioned instructions to the painters of the Academy.

A rather older contemporary was Kuo Hsi, who was famous for his panoramic landscapes and wrote an essay on landscape.

It is in landscape art indeed that the Sung age found the peculiar expression of its genius and reached its greatest achievements. Those works which survive belong almost wholly to Southern Sung.

Buddhist art was undergoing a transformation, with the rise to predominance of the Zen sect, which set no value on rites and ceremonies or even the sacred scriptures, as such; recognizing how easily the human spirit, in emancipating itself from the obvious forms of idolatry, can become enslaved to subtler and less tangible forms of the same thing. It relied on an interior discipline, on intuition, and on wordless communication of the truth.

Religious painting tended now to be less and less occupied with beatific visions of majestic divinities presiding over a remote paradise. The Arhats

[1] See the chapter on this period in Mr. Waley's book.

(the immediate disciples of Buddha) seated in intense contemplation in solitary recesses of the mountains, were favourite themes, congenial to that side of the Chinese mind which finds expression in Taoist mysticism; and the Arhats seem sometimes to take on attributes of the Taoist "Immortals," the mountain-dwellers who live on dew and float in air. Portraits of saints and patriarchs began to be more frequent than paintings of the Bodhisattvas. Sakya-muni was less often the glorified Buddha than a suffering man among men.

Of the ostensibly religious art of Sung, however, so little survives that we cannot discuss it to much profit. What is important to note is that a suffusion of the religious spirit informs also the painting of landscape, as of birds and flowers. A famous set of three paintings (corresponding to the "triptych" of Europe) by a late Sung master, is preserved in Japan. The central piece is a Kuanyin; on one side is a crane, on the other side monkeys hanging to a bough. The collocation is typical of an attitude of mind which saw the universe of life as a whole and did not segregate the world of religion as something to be kept sacred and aloof from common things. Something of the spirit which made Blake cry, "Everything that lives is holy" seems to animate the Sung paintings, even when their authors may sometimes have seemed to themselves to be preoccupied only with intent fidelity to nature. For even the "realism" of a certain phase of Sung art is not our realism. Look at the little album-picture in Mr. Eumorfopoulos' collection which we reproduce [PLATE 5]. Nature is not "idealized" in this bird on a bough: yet it is much more than a reflection of nature, or what mere observation can do. Art is concerned with relations rather than with objects. By placing an object in relation to another object, or to mere space, the object becomes transformed; it can change its colour, modify its shape, receive an access of significance. It is a passage from the world of fact into the world of idea. But there are not only these relations within the picture; there is also the relation of the painting to the painter and to the spectator. What is in the painter's unconscious mind goes out into his work and passes from that into the mind of the spectator. Thus when we pass from a typical Sung painting of a flower to a Ming painting, though on the surface there may be no tangible difference to seize, we feel the difference, the loss of import, at once.

I have already alluded to the spacing of Chinese design as its most original factor. Lao Tzŭ's dwelling on the power of emptiness—the hollow of a clay vessel alone makes it serviceable—gives explicit expression to an inbred tendency of the Chinese mind, which discovered in painting and in poetry the value of reserves and silences, the invitation to imagination in the thing left unexpressed. As formal design we find this developed into a system of spacing which makes of the empty part of a picture not something left over but a vital, an integral element. And along with this we notice that the principle of symmetry is deserted. Western art is haunted by the human form, our supreme motive, with its symmetrical members: but the Chinese, with their eyes turned outward on the world in which man is placed, have looked rather at the tree which, unsymmetrical in its growth, stands in perfect poise.

Landscape, then, in all its implications, becomes the master-motive of Sung art. But both matter and design differ in the Sung type of landscape from the European type. The Chinese term for landscape "mountain and water picture" indicates the elements specially chosen from the whole field of nature as themes for contemplation by the artist. We might have expected something different from a people devoted to agriculture from time immemorial. But,

whatever the explanation, what we find in their art is a love of wild solitudes, of plunging streams and soaring peaks, with perhaps a few contemplative figures enjoying the wide prospect from their secluded pavilions or mountain retreats. Peaks and torrents seem to fill these painters with a kind of intoxication, as if their spirits were buoyed on the stream of universal life pervading all things, and the transitions of human existence were gladly accepted as part of the flowing, ever-changing world. Hence a singular exhilaration combines with the sense of peace and amplitude induced by these landscapes.

In European art, the spectator is imagined to be on level ground : the mid-distance is cut across by the horizon-line ; and to break this, and unite sky and earth, masses of trees, broken ground, distant hills, supply lines of vertical or diagonal direction. The Chinese convention lifts the spectator above the earth : the high horizon is nearly always filled with mountain-forms, often towering over mist. There is no teasing of detail in the foreground. The eye is led to the grander shapes, the liberating spaces. The mood is loftier than we are wont to feel in landscape art. These characteristics are especially the mark of the later Sung painting, when so many spirits, oppressed by the material misfortunes of the empire, turned inward to reverie and solaced themselves with the delights of solitude.

Ma Yüan and Hsia Kuei are the two landscape masters of Southern Sung who are best known, because the Japanese of Ashikaga times especially admired and collected their works, and these have been religiously preserved and have been reproduced in Japanese publications. But very likely we should still accord them pre-eminence even if we knew the works of their contemporaries, some of whom pursued the old style in blue, green and gold. Ma Yüan painted in ink or in the slightly-coloured style. In the Freer collection at Washington is a magnificent roll [PLATE 7] : some critics pronounce it to be a Ming copy ; if so, the original must have been even more marvellous. There are splendid examples both of Ma Yüan and of Hsia Kuei in Japan ; and though there is no absolute certainty as to the authenticity of these, we can form from them an adequate idea of the glories of Sung landscape art.

On a more prosaic plane there were long panoramic rolls, of which Chang Tsê-tuan's *Approach to a City* may be taken as a type. Numerous copies of this picture exist ; it seems particularly to have appealed to the Chinese of later times.

Side by side with landscape themes, all kinds of subjects were pursued. Of thirteenth century portraiture we reproduce an example ; unfortunately the contours of the dress have been heavily gone over, so that they no longer suggest the form within. There were also groups of sages or poets ; episodes from history ; and many other types of figure-subjects, which survive in copies or derivative versions.

Genre subjects and still-life pictures were also much painted.

LATER ART.—The Yüan or Mongol dynasty seems to have been marked by a revival of the cult of the antique. The life of art falls to a lower temperature. The accomplished Chao Mêng-fu was an academic artist, who prided himself on his close following of ancient models. We reproduce a small picture of *Tethered Horses* [PLATE 11] which has been attributed to him, but is probably of later date. Pictures of horses are commonly ascribed to Chao Mêng-fu ; these abound in Western collections ; but Mr. Waley has pointed out that he painted all kinds of subjects, and other contemporaries were quite as distinguished for

their horses. Yen Hui painted Buddhist and Taoist pictures, and stands somewhat apart. To him is ascribed the romantic picture of Sages which we reproduce on PLATE 12.

This following of old models was even more prevalent in the Ming dynasty; but we miss the " noble simplicity " of Sung, the force and breadth of T'ang. Still, there were fine painters during this period. The British Museum has a masterly monochrome picture of *Wild Geese by a mountain stream*, by Lin Liang, perhaps the greatest of the early Ming painters. In the same collection is the *Fairy and Phœnix* [PLATE 14] by Wu Wei, who is recorded to have modelled his style on Wu Tao-tzŭ.

The vast majority of Chinese pictures which one sees date from the Ming period or later. Yet our interest centres on the earlier periods, because the later work is so derivative, so dependent on the inspiration of a past time. Beautiful design, exquisite colour, charming motives, have been transmitted; but not the interior life which, even from the little left to us, the older art exhales. The later art has given to Europe almost all of the floral motives in decoration that it knows; and till recent years it was the decorative element in Chinese art which alone was appreciated, and the influence of which pervades Western " applied art " to an extent not generally realized. Now, when we know that this felicity of design is but the sediment, so to speak, of a creative and expressive art subtly responsive to the movements of the mind and the impulses of imagination, we are confronted with the wastes of history and with but a few wonderful relics from which to divine that lost world.

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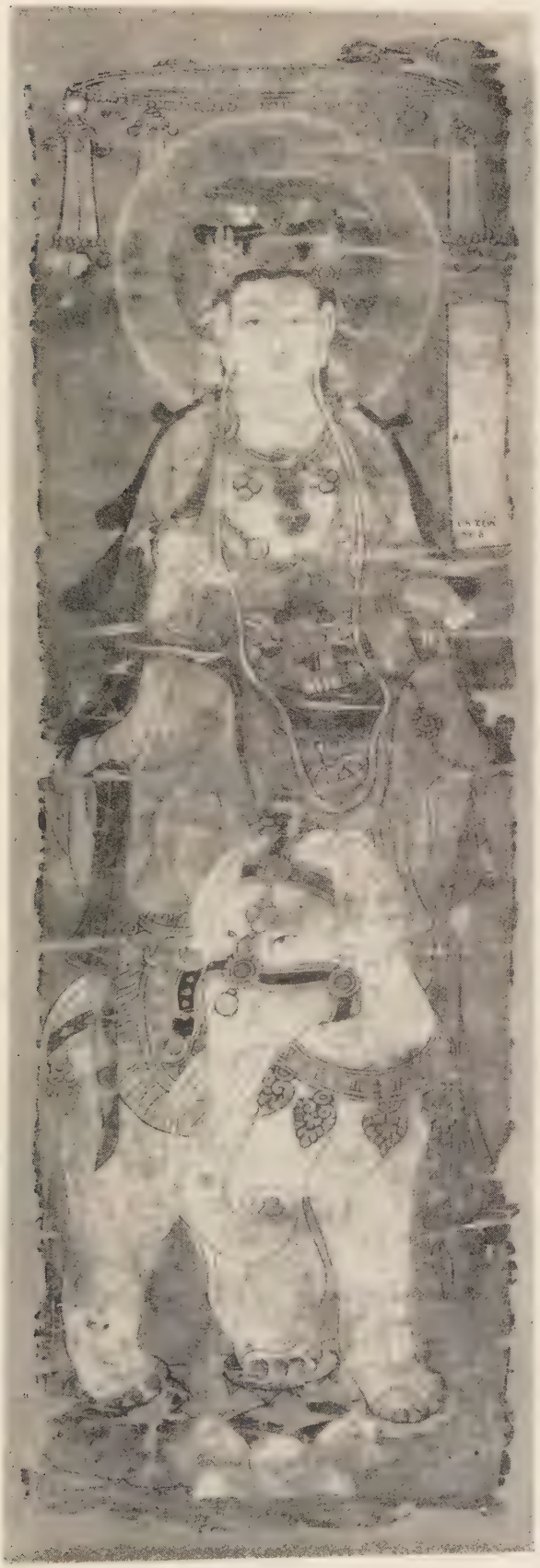
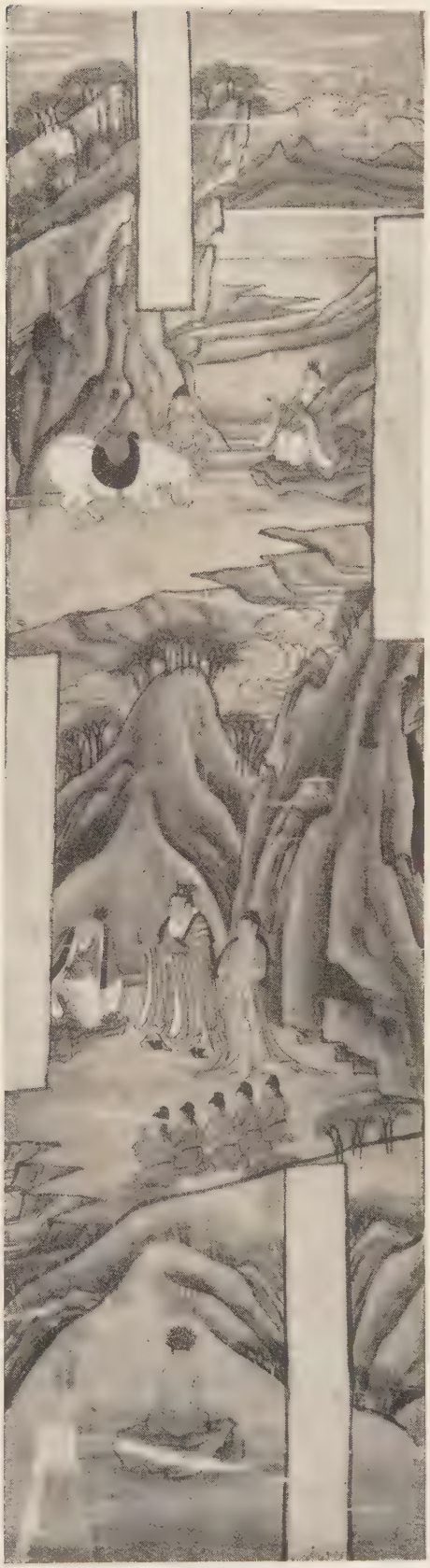
Some of these books are, like the splendid Japanese publications (*Shimbi Taikwan, Toyo Bijutsu Taikwan*, etc.) now difficult to procure.

A—Lady and Bear. By Ku K'ai-Chih. c. 344—c. 406 A.D. Ink and colours on silk. Height of roll, 9¾ in.
B—Toilet Scene. By Ku K'ai-chih. Part of the same roll. (British Museum)





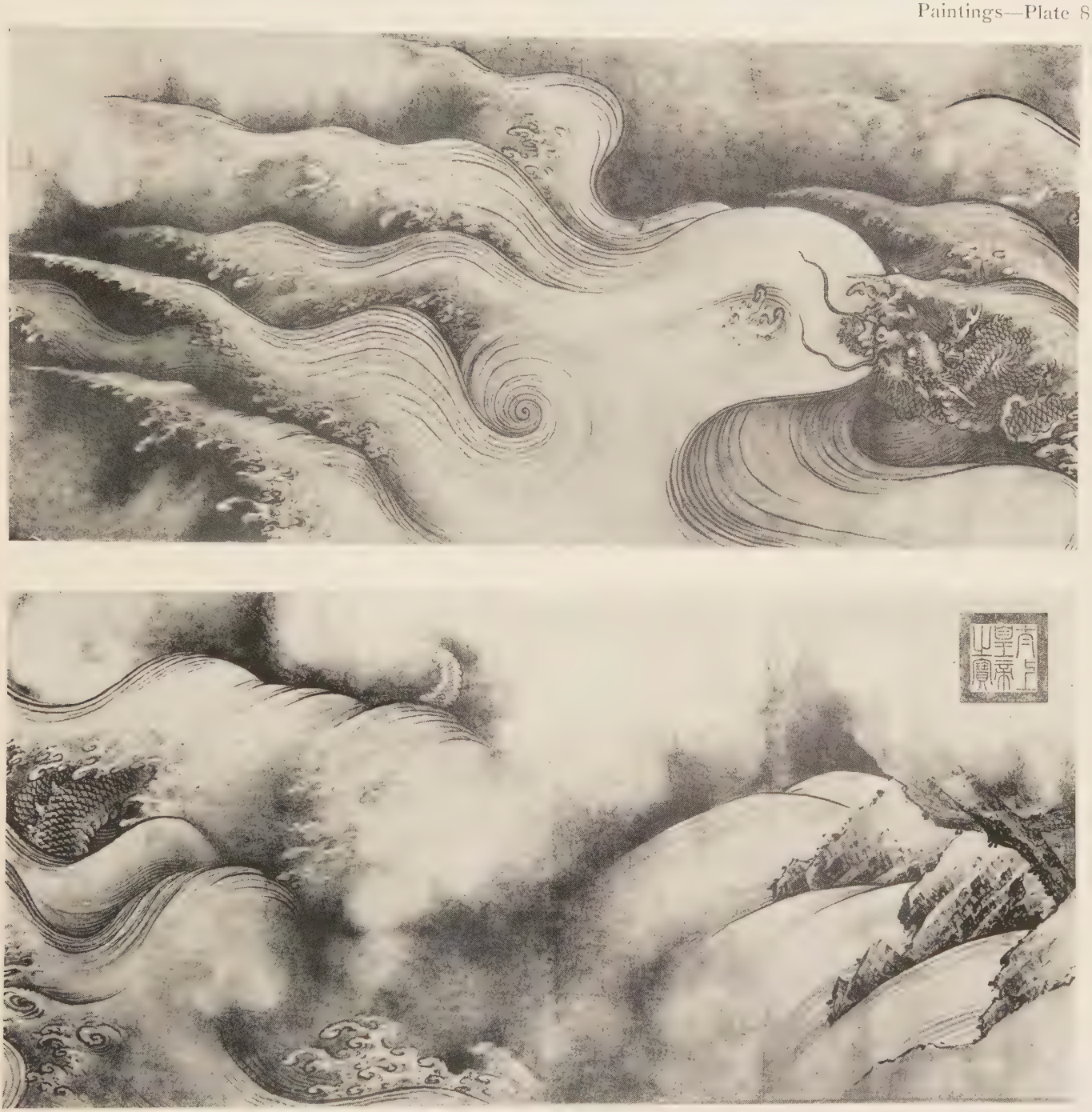
A—Samantabhadra on the Elephant. Probably ninth century. Colours on silk. $23\frac{1}{4}$ in. by 8 in. *B—The Horse making obeisance,* and other scenes from the Buddha legend. Probably ninth century. Colours on silk. $23\frac{5}{8}$ in. by $7\frac{1}{4}$ in. (British Museum, Stein Collection)

A—Buddha's first meeting with a sick man. Probably ninth century. Colours on silk. 16 in. by 8 in. (British Museum, Stein Collection.) *B—Buddha coming down from the mountain.* By Liang K'ai. Thirteenth century. Ink, with some colour. From a Japanese reproduction. (Count Sakai Tadamichi, Japan)

Bird on Bough. Anonymous. Sung period. Colours on silk. 10½ in. by 8¾ in. (Mr. G. Eumorfopoulos)

Portrait of the Lady Lien. Anonymous. Thirteenth century. Colours on silk. 22½ in. by 16¾ in. (British Museum)

Mountain peaks : part of a landscape roll. By Ma Yüan. Thirteenth century. Ink and slight colour on silk. Height 16½ in. (Freer Collection, Washington, U.S.A.)



A, B—Dragons of Mist and Torrent. Two sections (continuous) of a roll. By Ch'ên Jung. Dated 1244. Ink painting. (Museum of Fine Arts, Boston, U.S.A.)

Tiger by a Torrent in rain and wind. Attributed to Mu Ch'i. Thirteenth century. Ink painting on silk. 60½ in. by 33 in. (British Museum)

Part of a landscape roll. By Chao Mêng-fu (1254-1322) after Wang Wei (eighth century). Colours on silk. Height of roll 16¾ in. (British Museum)

Tethered Horses. Attributed to Chao Mêng-fu (1254-1322). Colours on silk. 22 in. by 18 in. (British Museum)

Three Rishi in a Mountain Haunt, attributed to Yen Hui. Yüan dynasty. Painting on silk. (British Museum)

Winter. By Shêng Mou. Fourteenth century. Lower part of an ink painting on silk, 41¾ in. by 19½ in. (British Museum)

Fairy and Phœnix, by Wu Wei. 1458-1508 A.D. Ink, lightly coloured, on silk. 58 in. by 37½ in. (British Museum)

CERAMICS. *By Bernard Rackham*

IT is probably no exaggeration to say that, during the present century, knowledge of China and its people and understanding of their philosophy and art have made greater progress in the West than in the whole course of the ages that went before. The history and affairs of the Middle Kingdom were formerly the concern of none but a few travellers or specialists. Now they are a subject of interest to an ever-growing number of eager investigators. This change has come about chiefly as a result of the rapid development of intercourse between China and the West which followed the opening of the overland route through Siberia. This event not only made it possible for a greater number of Western travellers to visit the Far East than ever before. It was the cause also of a remarkable subsidiary consequence, due to the spread of railways in China itself, particularly in the Northern provinces, which were the heart of the Empire in early times. The disturbance of the soil occasioned by engineering works yielded a wealth of tangible evidence of a culture formerly known almost exclusively from literary sources. It now became possible to appreciate as never before, not only the literature, philosophy and history, but also the art of ancient China.

Western connoisseurs were not slow to recognize the opportunities thus afforded of surrounding themselves with works of beauty of a kind until then almost wholly unknown to them, and the plundering activities of those who cater for their tastes threaten to leave China, like Greece, Egypt and other homes of ancient civilization, stripped almost bare of the finest works of her craftsmen of old. The words of an Egyptian statesman to his cicerone in the galleries of a famous museum—" Que vous avez volé mon pays ! "—may soon perhaps be echoed by Chinese lips. Deplorable as, from some points of view, this turn of events may seem, it is extremely doubtful whether, for many long years, these treasures of ancient art would be as carefully and safely preserved in China itself as they are in the hands of Western collectors and museums.

Of all branches of Chinese art from the Han period onwards, that is, from the beginning of the Christian era, pottery is that which provides to the student the fullest and most readily procurable material, in tangible form, for following the changing phases of Chinese thought. Architecture and sculpture are difficult of access, and have, to a large extent, perished with the lapse of years. Early paintings, still more destructible, must be studied, generally speaking, from later copies. Bronzes and other works in metal survive, but are too severely confined by technical limitations to illustrate freely the *Zeitgeist* of their epochs. Pottery, on the other hand, is as durable as it is easy to obtain and carry. An earthen vase is easily broken, but its material with difficulty destroyed.

Pottery is, moreover, capable of almost infinite variety of treatment in form and decoration. As a means of expressing the sense of beauty in shape, it is akin to sculpture, or rather to that part of sculpture that ought rightly to be called " plastic " (it is characteristic of the English attitude towards art that whereas "logic," "rhetoric," "arithmetic," and a few others have long been naturalized strangers, " plastic " still lingers without our gates). Whether the hands alone are used in its fashioning, or the wheel is called to their aid, pottery remains first and foremost a plastic art, no less than that representational craft of the modeller in clay or wax which is so commonly thought of as sculpture. Nowhere can beauty of form be better seen than in the subtle loveliness of curve which, better than any other, the sensitive Chinese potter had the skill to translate into visible and tangible form. In his wonderful tomb figures, moreover,—

children of the furnace no less than the food vessels and ewers with which they are found interred—we come to the very border-line of sculpture.

But it is not by form alone that pottery makes its effect. The sense of colour also finds in it satisfaction for all its moods. The quiet and sombre serenity of bronze can be matched in the soft browns and greys among the early monochrome glazes, whilst no picture or fresco can offer rich harmonies of colour so splendid or so lasting as those of the Ming glaze-painted porcelains. This splendour of hue became, as the means of achieving it were sought for and mastered, the chief glory of Chinese pottery; the resultant beauties came to replace the qualities of mere form and line which are the means of appeal in the earlier wares.

It is curious to reflect that the supremacy in their art which few would deny to the potters of China was reached by them at a late stage in the history of civilization. The wares made in China before the time of the Christian era belong to the category of what is termed "primitive," and are often passed over as being merely of ethnographical interest. Variety they certainly do not show, but such simple forms as are exhibited by the unglazed ash-grey wares of the Chou dynasty are dignified and pure, and it may be questioned whether the collector, as a rule, does justice to their qualities. As far as pottery technique is concerned, however, they are not of a very advanced order, and it was only in the succeeding Han period that any great artistic progress was made by the Chinese potters. By this time their fellow-craftsmen of Western Asia, Egypt and Greece had already behind them many centuries of accomplishment, whilst other artificers of their own country, notably the workers in bronze, had also a long priority in technical attainment. This being so, it is not surprising that the earlier Chinese earthenwares from Han onwards show marked traces alike of Western influence and of metal technique.

The wares of the Han dynasty, even if we do not follow a recent development of scholarship which would give to a later date those green and brown glazed wares which have hitherto generally been classed as Han—are not of the greatest interest from the purely ceramic point of view, for the very reason that they are so strongly influenced by bronze. In their massive and noble forms, however, they already display the dignified proportions and beauty of contour which are the mark of the more important Chinese pottery vases even down to the times of decadence. The same is true of a small class of wares which are generally attributed to a period about the end of the Han dynasty or immediately after, exemplified by a vase [PLATE 1] in the Victoria and Albert Museum. Technically these wares are of importance, as they mark the first advance towards porcelain. The material is here no longer the red or grey earthenware, with or without a lead glaze, familiar in the generality of the Han pottery; it is a hard-fired resonant body, rusty-brown on the surface where not protected by glaze, in which the constituents of porcelain have already appeared. The shape is essentially a potter's shape, with strongly accented horizontal wheel-marks. If the handles are a take-over from bronze, the wavy combing in the neck and the continuous swaying lines of the bird's-head motives scratched on the shoulder are a most legitimate form of pottery decoration.

Figure-modelling in pottery, in which the Chinese have never been surpassed, begins already in the Han times. To the Northern Wei dynasty, which came to an end in 535, are ascribed certain figures in unglazed grey earthenware which, for all their naivety, often show a wonderful keenness of observation and skill in the seizing of essentials; a small figure of a running litter-bearer [PLATE

2 A] in the Victoria and Albert Museum well illustrates these excellences. When the classic period of T'ang is reached, the potters are working with the easy mastery of artists in their craft. From the scores of genuine specimens that have been brought out of China we have become so familiar with the tomb-figures of this period that we are apt to forget the extraordinary level of attainment which they indicate. Some are perhaps clumsy and ungainly, few have any special pretentions to be singled out as great master-pieces of art, but a very large proportion are entitled to the respect with which, when they were first revealed to us, they were hailed as works of uncommon power and distinction. If these figures of men and demons, horses, camels and cattle [PLATE 2 B] were all that was left to us of T'ang art, they would alone be enough to stamp their era as one in which artistic conception and craftsmanship stood at a level attained only here and there in the history of human culture.

Much has been written of the statues of Lohan in glazed pottery, of which the finest is now in the British Museum, and there would be no occasion to add to these references here, were it not that the authenticity of these statues as examples of T'ang art has lately been questioned in favour of an attribution to the Ming period. No shred of evidence has been brought forward in support of what is no more than an opinion. Unprejudiced judges will find, on the other hand, much that is in favour of the earlier dating. If these statues are to be transferred to Ming, so also must the would-be T'ang vessels as well as the figures that have come to us from tombs. All show the same technique, the same glaze colourings, even the same patterns (witness the flowers on the drapery of the British Museum Lohan, which can be closely paralleled on many a vase and dish from the tombs). On the other side, we have many inscribed tablets said to have been found in the same tomb with sets of figures (we need mention only that in the Eumorfopoulos Collection with the name of Chancellor Liu T'ing-hsün, who died in 728), and even if the statements as to such association are not to be accepted as worthy of belief, we have still the wares,—identical in type with the tomb-wares,—deposited at Nara in Japan in the eighth century. We have the close similarity in style between the pottery Lohan and sculpture in stone of unquestioned T'ang origin. We have amongst the yield of the tombs, pottery vessels such as the miniature *œnochoe* (its form is precisely betokened by this name) and the pilgrim-bottle with Bacchanalian figures among vines [PLATE 3], in which Hellenistic influences are plainly apparent, influences which would be incredible if they first became manifest as late as the fourteenth century. The nearest Ming parallel to the figures in dispute is perhaps to be found in two large statuettes of standing Buddhist priests formerly in the Benson Collection. These have a dignity of bearing and a reticence in their rendering which set them far above the average of pottery figures of their time. They also show the green and yellow colouring which predominates in the tomb figures. But their material, as well as the quality of their glazes, differs entirely from that of their analogues, as indeed does the whole spirit in which they are conceived.

With the T'ang period comes for the first time in Chinese pottery a wider range of colour. To illustrate this a piece from the British Museum has been chosen for reproduction [PLATE 4]. It exemplifies a technique which has been effectively used in glazed pottery in widely distant times and places, as in the later Chinese wares of the Ming dynasty, in mediæval Persian ware and in the *Hafnerkeramik* of the German renaissance. Glazes used as pigments are kept to their appointed

places in a design by the simple expedient of scratching the outlines deeply into the soft clay, and thus providing bounds by which the glazes, as a rule, were satisfactorily confined during their fusion in the kiln.

A further wide expansion of craftsmanship is shown by the manifold variety of wares of the Sung period. Nor did technique advance at the expense of æsthetic worth. It would be hard to point to a Sung pot that could be called ugly. The craftsmen of this age must have been encompassed by beauty as by the air they breathed. To them purity of curve, well-ordered balance of proportion, and fresh vigour of drawing were as easy and natural as practical good craftsmanship in their handiwork. They may have been half savages, as we reckon things in these materialistic days; their table manners doubtless left much to be desired. But spiritually they were great. Their work remains to prove it. A Ting bowl [PLATE 5 B] or a Tz'ŭ-chou vase [PLATE 6] shows the same clearness of conception, the same sincerity, unerring ease, and economic employment of means in translating it for the eye to see, that strikes the beholder in the best work of Christian art in its great phases.

In dealing with the Sung wares we are confronted with a multiplicity of texts from which we learn much as to the sites of kilns and even the names of those who operated them. But when the archæologist tries to match with these names the wares that have been preserved to our time his difficulties begin. The riddle lately propounded by Monsieur Paul Pelliot with regard to the *temmoku* or T'ien-mu tea-bowls, assumed to come from Fukien, is typical. He tells us that he can find no T'ien-mu in Fukien and that a T'ien-mu in Chekiang province was famed for its tea, but is not recorded to have made bowls to contain it. Questions such as these, however, would be quite beyond the scope of this article and have, fortunately, little bearing on the æsthetic appreciation of the wares concerned.

It is by their perfect sense of shape and line that the Sung potters make their first claim on our attention and wonder. Extreme delicacy of poise and unfailing sureness of hand are the striking quality of some classes of their work. Perhaps in the exquisite cream-white wares of Ting-chou and its imitators this is most apparent, as in the little covered box and the pierced lid of an incense-burner—a marvel of cutting in soft clay—shown in PLATE 5 A, C. The bowl of Ko porcelain, which was among the first arrivals of Sung ware in Europe [PLATE 7 A]—it found a resting-place at South Kensington in 1883—is a simple thing, but the modern potter is a happy man who can rival the perfection of contour shown in that sober grey-white vessel with its confining line of soft dark brown at the rim. In some of the wares again the potters have worked with greater freedom, but never with loss of dignity. The lobed bowl shown in PLATE 5 D is an example of that *ying ch'ing* or " shadowy blue " porcelain with aquamarine glaze to which Mr. Eumorfopoulos has lately drawn attention as likely to be the nearest analogue of the precious Imperial Ju ware, so long the subject of puzzling discussion. The lotus design here shows an easy vigour in contrast with the studied precision of that on the incense-burner already mentioned. PLATE 8 A shows a tea-bowl of Chien ware of the light buff-coloured body usually assigned to the province of Honan. On the glaze of dark brown is a spray of blossom splashed on in thin white slip in the direct unhesitating manner demanded for success in this technique.

Side by side with the more refined types of Sung ware represented by the delicate Fên Ting porcelain or the exquisite bowls of the *ying ch'ing* class, there are many robust types of ware dating from Sung times. Some collectors, for

all their admiration of the finer porcelains, will gain no less satisfaction from the wares made for ordinary use, with little or no conscious thought of decoration. PLATE 9 shows two such pieces, which are of no great rarity, being chosen from the large number available of these more or less ordinary wares. They are of a coarse drab porcellanous body, with cream-coloured glaze, stopping some way short of the foot—a type of ware which has been found especially in recent excavations at Chü-lu-hsien, in Chihli province, a site overwhelmed by a flood in 1108, that is, a short time before the southward flight of the Sung court. Both of these vessels show qualities which are a delight to the practising potter who understands his craft. Both are seen at first glance to be made of clay and thrown on the wheel. No attempt has been made to give them shapes which the material will not quite easily and naturally take. The ewer has a spout and handle, required by its use, fashioned by simple manipulation of the plastic clay. The spout is merely a tubular roll of clay with a slight bend at its upper end to give a better discharge in pouring, and finished by paring down as if with a spokeshave to a rough polygonal form; the handle again is a clay strip pinched up with the fingers so as to give a medial groove, and neatly spread out to make a firm attachment at its union with the body. The wide neck, well designed for convenience in filling the vessel, forms curves which are entirely satisfactory to the eye. The jar is no less pleasing. In shape it approaches the *albarello* of the Near East and Italy. Its lower part has been cut, as it turned on the wheel, into a series of receding ridges; a few lines have been lightly scored, first horizontally, then vertically, in the surface, perhaps as a rough decoration, but with the result of giving a better purchase for the hand in holding.

The carved decoration which we see in its simplest form in this jar is a feature of many of the Sung porcelains, such as the Lung ch'üan celadons and the Ting wares. We have a good example in the Ting bowl in PLATE 5 B, carved on the outside in rough simulation of a lotus-flower. The little jar [PLATE 8 B] is another. Carving and engraving in a variety of forms is the method followed in decorating a large part of the wares made at Tz'ŭ-chou, which are foremost among the heavier group of Sung dynasty pottery. In one Tz'ŭ-chou class the technique is precisely that of the *sgraffito* wares of the Near East and Europe. A design is executed by cutting through a white slip coating to an underlying body of darker colour, and a glaze either colourless or stained with a colouring oxide is then laid over the whole. More often, however, the Tz'ŭ-chou potters adopted a variation of this technique; an opaque glaze, either white or brown, was first laid on the body and through this the design was scratched,—or often deeply cut into the body,—before the glaze was fired. When fired in the kiln, the glaze tended to heap itself up in a thick billow along the edges of these incised lines and spaces, as may be seen especially in the large jars and vases with a frieze of ornament reserved on a ground of dark treacle-brown glaze. Of this class, which probably lasted into the time of the Yüan emperors, if not even into the Ming period, the vase shown in PLATE 10 is an example of unusually fine quality.

In the band of incised fishes and lotus-flowers with which this vase is decorated, the potter has carried his work precisely as far as was needful for explanation, and no further. His procedure is of the simplest,—a series of continuous scalloped lines renders the scales of the fishes, the curved outlines of their bodies and of the petals of the flowers are well set off by a background of hatched strokes, which are saved from monotony by arrangement in groups of varying direction.

In this unhesitating sureness with which a decorative effect is obtained, the mastery of the early Chinese potter is apparent. It shows itself no less in extreme simplicity of shape, as in the perfect grace of the vase in PLATE 6, an example of the Tz'ŭ-chou *sgraffito* technique, and in the massive dignity of the jar in PLATE 8 C, an unusual piece which combines certain Tz'ŭ-chou characteristics with an opalescent grey-brown glaze of the Chien type. Rarely did a Sung or Yüan potter allow himself to be tempted beyond the forms which could be attained without strain by methods legitimate to the craft. Their straightforward shapes are a rebuke to modern potters, who too often doom themselves to failure in their anxious search for originality in this respect.

If the Sung potters have left us little to prove their love of colour, this means not that they were therein deficient, but rather that they lacked as yet the means to give it expression. The Chün ware [PLATE 11] with its hues of fiery crimson and purple and blue, the strong rich browns of Tz'ŭ-chou and Chien, the delicate cream and ivory tones of the Ting wares and the quiet greens of the Lung-ch'üan celadons betoken a very real appreciation of colour. These Sung wares often have, moreover, a quality of glaze all their own, which we miss in the later porcelains—a silky or unctuous surface which commends them to the touch no less than to the eye. Despite their undeniable beauty, however, it may be that these colour-glaze Sung wares—especially the Chün—are rated too highly by collectors. They owe their qualities, in some measure, to the chances of the kiln, and not to human agency, and their beauties are displayed on shapes which, though irreproachable, are too often somewhat tedious and lacking in vitality. They escape the excellences as well as the failures that are possible where the potter has taken the glorious risk of adding decorative design, by painting or engraving, to help or mar his shape.

Colour is, however, the master quality which distinguishes Chinese porcelain from all other pottery in the world, and its full glory was only reached under the rule of the Ming emperors. The development, in the early years of the dynasty, of glaze pigments fusible at a moderate temperature and applied directly on the body—*sur biscuit*—allowed a wealth of harmonious colour unknown before. There can be no doubt that the effect of this splendour of colour in the Ming porcelains is enhanced by their substantial and well-balanced shapes, visibly the products of a prosperous and ordered realm. The vase in the Salting Collection at South Kensington, reproduced in PLATE 12, is as good an example as could be found to illustrate this point. Its decoration, drawn in slip in raised outline and painted on the biscuit in soft but rich glaze pigments against a deep blackish-blue ground, is perfect in draughtsmanship and in calculated balance of colour, filling without crowding the surface. Its shape shows the same good sense for pottery form that we have claimed as characteristic of the earlier Chinese ware. The same solid proportions which we notice in such a piece as this is characteristic of the Ming figures, whether of porcelain or in coarser material. Not all the many examples that have come into Western possession are of equal merit, but the statuette of a Judge of Hell in the British Museum [PLATE 13] is worthy of comparison with its great T'ang predecessors.

It was with the more extensive importation of cobalt from Western Asia in early Ming times that painting, or rather drawing in colour with the brush as distinct from the laying on of coloured washes, came to hold in China, as elsewhere, a foremost place in the decoration of pottery. Herein lay seeds of disaster, destined to spring forth in crops of

hideousness in the Chinese porcelain, and still more in the European wares, of modern times; but in disciplined and sober hands this method has won for pottery some of its most glorious triumphs. Turn a deaf ear to academic pleas as to the wickedness of painting pictures on a pot, and you will come to agree that such a work as the blue-and-white bowl in PLATE 7 B is its own justification. The tender blue pigment is lovely in itself. The drawing of plants, birds and other creatures is as perfect as any engraved design of Sung; rendered, as it is, before glazing on the absorbent biscuit—once drawn, drawn beyond recall—it is no less searching a test of the power and courage of the artist. The shape of the bowl, too, is clear testimony to the fine feeling of the early Ming potters—for there is good reason to accept as authentic the mark of Hsüan Tê, with which it is inscribed. The large vase of the Chia Ching period, reproduced in PLATE 14 A by kind permission of the Rev. C. F. Bloxam, shows the tendency to ungainliness of form into which dignity was apt to fall away in later Ming times, but its painting of little boys at play is full of vitality and enjoyment, and rendered in cobalt of an intensity which must be seen for its beauty to be appreciated.

Underglaze brushwork must always hold the place of honour in pottery painting techniques; the work of the enamel-painter can never rival it, if only because it makes so much less demand on the calibre of the artist. It can, however, produce effects of colour which are equal to the finest obtainable in any form of art whatsoever, and when combined with sensitive drawing, as on the jar of middle Ming times shown in PLATE 14 B, it must be allowed a high place in order of merit. A quite extraordinary chromatic force is attained in some of the later Ming porcelains, especially those of the reign of Chia Ching, in which two or three colours only have been used—purple with green or yellow, yellow or green with iron-red, blue and yellow—and the finer pieces of the five-colour type of Chia Ching and Wan Li show a rich harmony of colour combined with a delicacy of drawing which could not easily be surpassed.

The breadth and dignity which characterise all the best Ming design passed away with the close of the dynasty. Only rarely, as in some of the K'ang Hsi blue-and-white landscape vases and in the best of the *famille verte* and *famille noire* floral designs, do we find anything like the same quality. As a rule, the porcelains of K'ang Hsi and his successors give an impression of great dexterity and *bravura* without any deep underlying feeling. Mere elegance and charm of colour become ever more and more their chief recommendation. But a very real charm there is about such pieces as the figures and small vessels with "three-colour" painting" on the biscuit" [PLATES 15, 16], or the square vase in the Salting Collection [PLATE 17], with pendant branches of blossom in red and foliage and birds in shades of green, yellow and white, distributed with unfailing judgment against a ground of intense lustrous black. The same skill in the choice and handling of colours is shown even in the best examples of the more luscious *famille rose*, as in the large dish with the favourite "longevity" motives of peaches and bats and the mark of Yung Chêng, shown in PLATE 18. The elements of the design are admirably distributed over the surface, and although the flowers and fruits are rendered in such a manner that their species could be named with precision by a botanist, their arrangement has been rigidly controlled. There is a great gulf between such measure of realism as we have here and the soulless naturalistic flower-paintings that were thought suitable decoration for European porcelain in the nineteenth century. We must remember, too, that concurrently with these

wonderful exhibitions of virtuosity in overglaze enamel painting, the imperial kilns at Ching-tê Chên were passing through what may be called the Chinese "classical revival" movement. Efforts, often nearly successful, were being made to reproduce the masterpieces in porcelain of the earlier dynasties. Great care was being bestowed on the imitation not only of the painted designs but also of the various coloured glazes of the past, and the results, in the latter category especially, have often undeniable beauties of their own. It is in the matter of shape that they generally fall short. We miss in them the simplicity and the vital beauty of contour seldom wanting in the early prototypes.

It may be of interest to give, in closing, a short survey of the history of the collecting of Chinese porcelain in Europe. The earliest pieces to arrive in the West were a few strays, such as the Warham cup at Oxford and a silver-mounted bowl at Cassel, which found their way to Europe as princely gifts or among the articles brought home as things of wondrous rarity by travellers in the East. They were generally of the class of celadons or blue-and-white, made for export to the Mohammedan countries of Southern and Western Asia. It was with the growth of the Dutch Eastern trade in the seventeenth century that collecting, as we understand it, may be said to have begun. The taste of the Dutch merchants seems to have been almost entirely in the direction of painted porcelain, and particularly of blue-and-white, which their own potters at Delft soon began to imitate, abandoning the bright and gay maiolica colouring which had formerly been in vogue amongst them.

The Chinese were not slow to note certain tendencies in the Dutch choice of decoration and to develop, in response to the demands of their clients, those peculiar types of design which we class as *chinoiseries*. At the same time, however, there were princely collectors in Europe, such as Augustus the Strong of Saxony and, in lesser degree, our own Queen Mary, who could appreciate the finest work of the painters of Ching-tê Chên. About the middle of the eighteenth century, doubtless as a result partly of the successes of the new art created by Kändler at Meissen, the taste for Chinese porcelain seems to have abated, except only in France. It is, perhaps, typical of that country that the beauty of celadon, turquoise, crackled white and other single-colour glazes, appealed strongly to the taste of French amateurs of art. From the time of Louis XIV until the Revolution, the foremost *ciseleurs* devoted their best skill to the mounting in chased ormolu of these beautiful wares. Elsewhere, through the period of the classical revival, things Chinese were regarded as unworthy of serious attention, and an interest in them as betokening a frivolous taste for what was deemed outlandish and grotesque.

It was after the middle of the nineteenth century that a return to saner judgments came about. French collectors were seeking eagerly for the enamel-painted porcelains of the previous century, when the *Histoire de la Porcelaine* of Jacquemont and le Blant made its appearance, with its verbose criticisms and elaborate classification, originating the famous appellations *famille verte* and *famille rose*. In England admirers were found especially for blue-and-white. Among the leaders of the cult were Whistler, Dante Gabriel Rossetti and James Orrock, who, as artists, saw the value as decoration of the sapphire tones of "old Nanking." Where æsthetic judgment led the way, fashion followed, blind and undiscriminating; the patterns, with their pretty but formal and often tedious repetitions, which were devised to please the Dutch of an earlier day, were belauded as if they had been serious works of art of a high order.

The phase which followed, typified by the names of Salting in England, Grandidier in France, and Walters in America, saw the ascendancy of the enamel painting of the eighteenth century, with its brilliant blends of colour and highly accomplished, if superficial, technique. At the same time there was no lack of admiration for the single-colour glazes, especially the *sang-de-bœuf* and the turquoise-blue, both deriving their distinctive colouring from copper in different forms.

The discoveries which astonished the world of connoisseurs in the beginning of the twentieth century brought about a revolution in the aims and ideas of collectors. In the wave of enthusiasm which greeted the masterpieces, now newly revealed, of the classic ages of Chinese art, there was a danger that the real merits of later works would be forgotten or overlooked; but a truly catholic taste will find something of good in the best art of most periods, and room will be found by the collector for chosen pieces of Ch'ing craftsmanship in company with the great achievements of T'ang, Sung and Ming.

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Jar, porcellanous stoneware. 3rd century or later. (Victoria and Albert Museum)

A

B

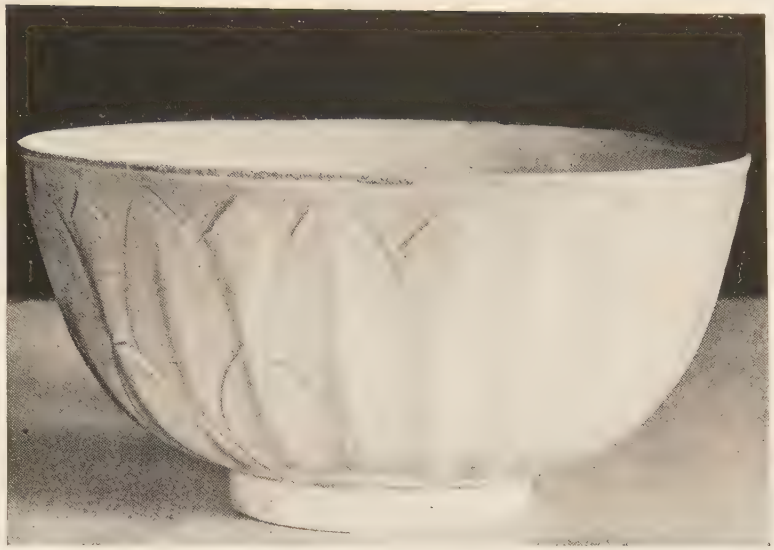
A—Figure of a coolie, buff earthenware with traces of white slip. Perhaps Northern Wei dynasty. (Victoria and Albert Museum.) *B*—Figure of a bull, slip-covered earthenware. T'ang dynasty. (Marcus D. Ezekiel, Esq.)

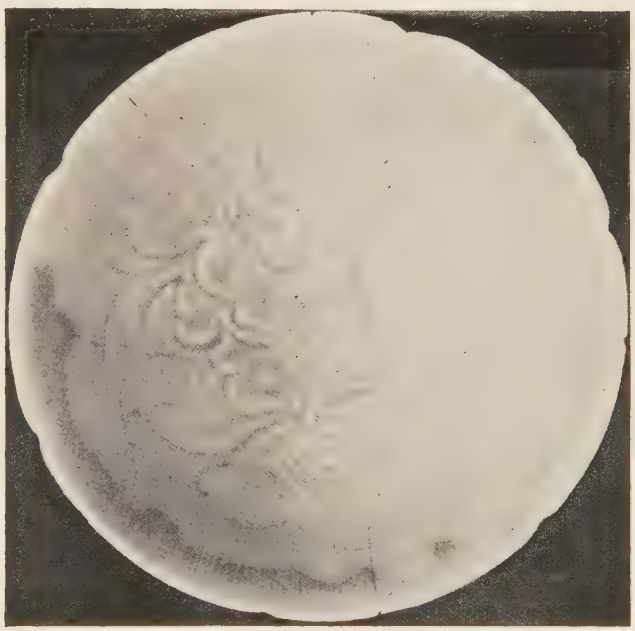
A

B

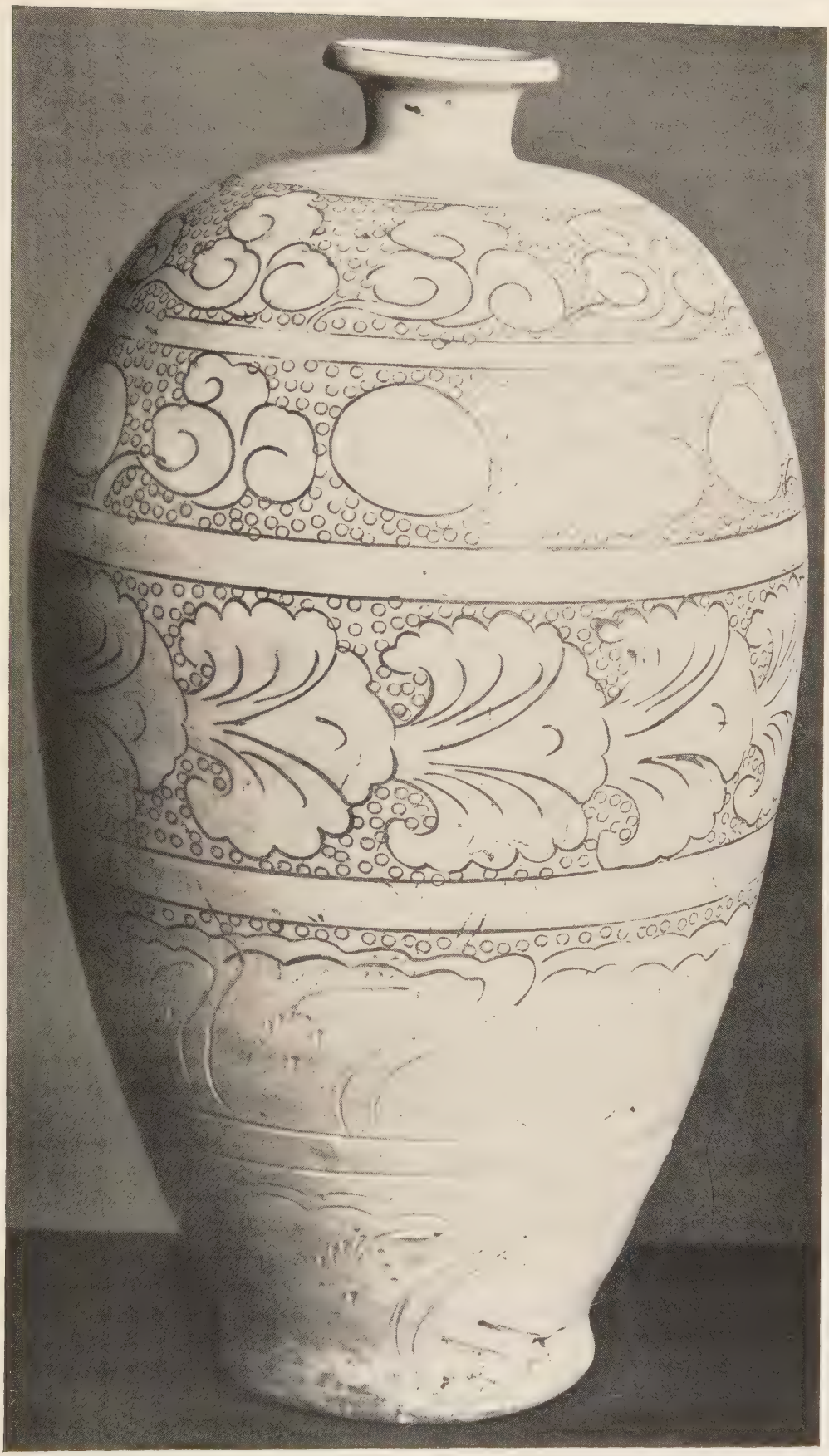
A—Miniature jar and *oenochoe* with brown and green glazes. T'ang dynasty. *B*—Bottle moulded with Bacchanalian figures. Greenish-brown glaze. T'ang dynasty. (Victoria and Albert Museum)

earthenware, with decoration, incised through a white slip and painted in coloured glazes. T'ang dynasty. (British Museum)





A—Covered box of cream coloured ware with white slip. Ting ware (?). Sung dynasty. *B*—Bowl covered with petal design; cream coloured porcelain. Ting ware. Sung dynasty. *C*—Cover of an incense burner with pierced lotus flower; cream coloured porcelain. Ting ware. Sung dynasty. *D*—Bowl, porcelain, with incised flower; pale blue glaze. Ying Ching type. Sung dynasty. (Victoria and Albert Museum)



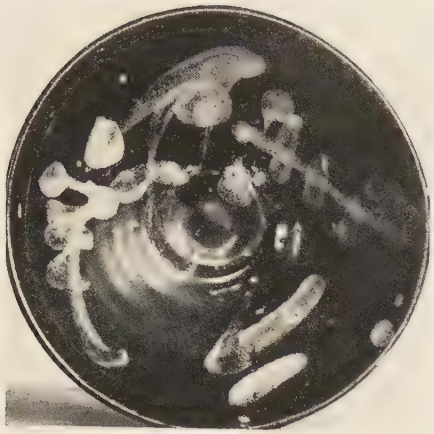
Vase with decoration cut through a thick cream-white slip, exposing the warm buff body as a ground for the design. Tz'ŭ-chou ware. Sung dynasty. (Mr. Ferdinand N. Schiller)

A

B

A—Bowl, crackled greyish-white porcelain with dark brown edge. Ko ware. Sung dynasty. *B*—Bowl, porcelain, painted in blue. Mark and perhaps period of Hsüan Tê (1426-1435). (Victoria and Albert Museum)

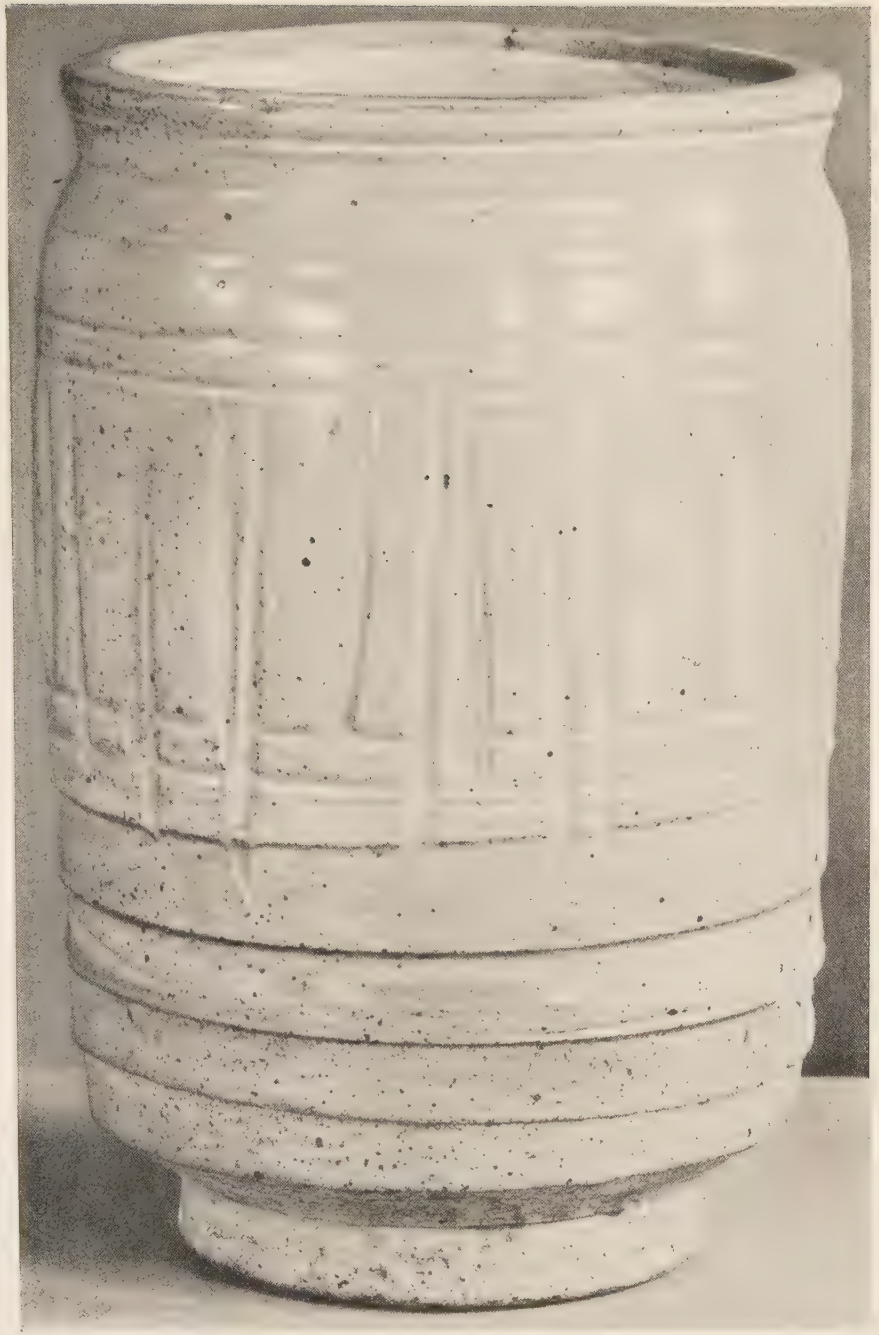
A



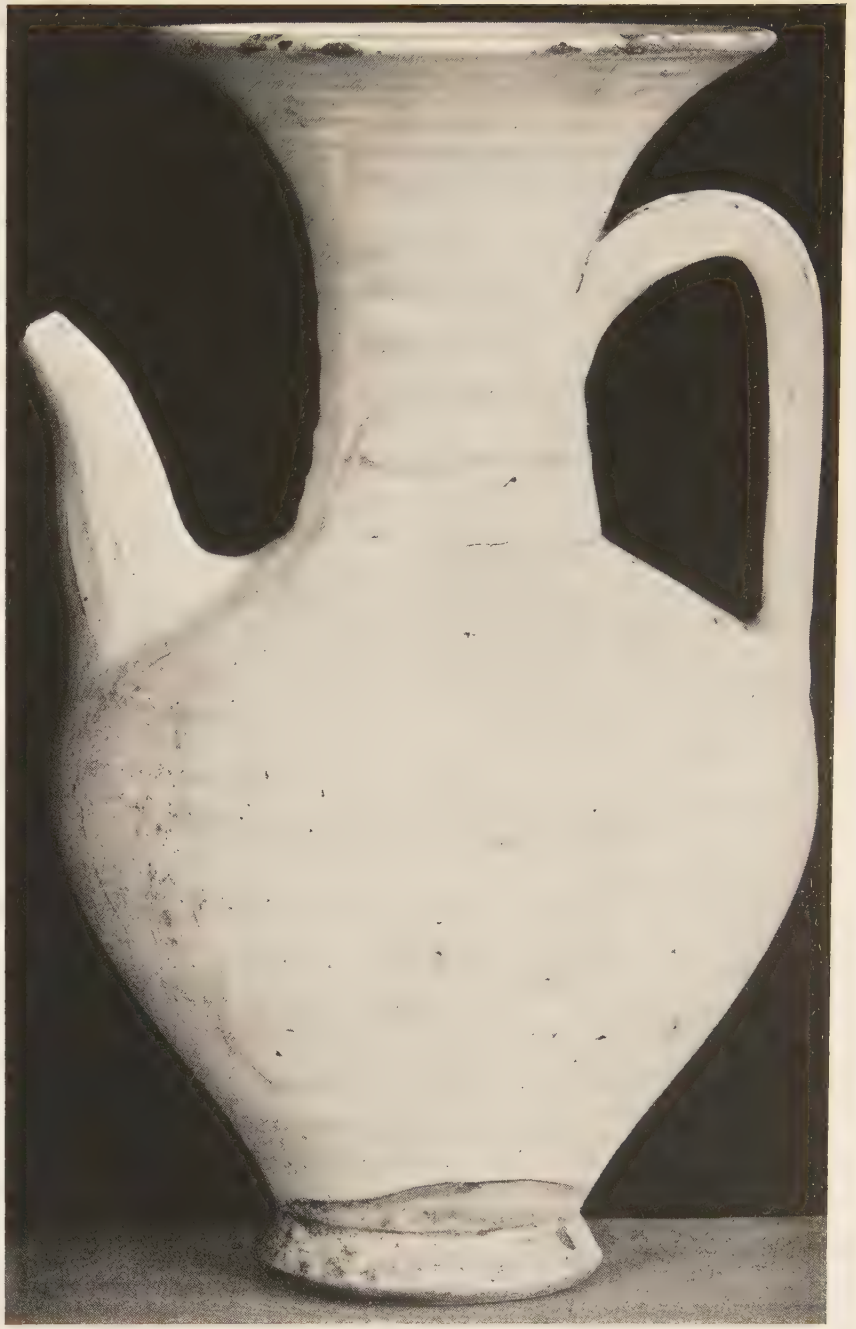
B

C

A—Tea-bowl, dark treacle brown glaze with painting over it in thin white slip. Chien type, probably from Honan province. Sung dynasty. *B*—Small jar, porcelain with carved decoration, partly covered with a white glaze. Sung dynasty. *C*—Jar covered with mottled opalescent grey glaze except at the base where it has a thick dark brown glaze. Perhaps Tz'u chou, but of Chien type. Sung dynasty. (Victoria and Albert Museum)



A—Jar, drab stoneware with thick white glaze. Probably Sung dynasty. (Victoria and Albert Museum)



B—Ewer, cream-coloured ware with thick cream-white glaze. Probably Sung dynasty. (Victoria and Albert Museum)

Jar, stoneware with decoration cut through a treacle-brown glaze. Tz'ŭ-chou, Sung dynasty. (Victoria and Albert Museum)

Bulb-bowl, porcelain, with " transmutation " red glaze. Marked with the incised numeral *lu* (6). Chün chou. Sung dynasty. (Victoria and Albert Museum)

Jar, porcelain, painted on the biscuit within raised outlines in coloured glazes (turquoise-blue, buff and white on a dark blue ground. Ming dynasty. (Victoria and Albert Museum)

Statuette of a Judge of Hell. Glazed hardware. Height, 4 ft. 6 ins. Middle Ming period. (British Museum)

A

B

A—Bottle, porcelain, painted in blue with boys at play. Mark and period of Chia Ching (1522-1566). (The Rev. C. F. Bloxam, M.C.); *B*—Jar, porcelain, painted in iron red, greenish-blue and yellow with boys at play. Early sixteenth century. (Victoria and Albert Museum)

A—A pair of figures of barbarians on lions. Height, 6½ ins. K'ang Hsi period. *B*—A pair of perfume baskets and a beaker. Height, 4½ ins. Late Ming period. (Mr. Leonard Gow)

Porcelain of the K'ang Hsi period, painted in enamels on the biscuit. Pair of pheasants on rocks. Height, 23¼ ins. Figure of Kuanyin. Height, 16 ins. (Mr. Leonard Gow)

Vase, porcelain, painted in red, green and yellow enamel on a black ground. Period of K'ang Hsi (1662-1722). (Victoria and Albert Museum)

Dish, porcelain, painted in enamel colour of the *famille rose*. Mark and period of Yung Chêng (1723-1735)
(Victoria and Albert Museum)

TEXTILES. *By A. F. Kendrick*

TO the Western mind, from its early contact with the Far East down to times within living memory, China has been the home of strange and eccentric ideas and ways. Its works of art have had an air of singularity, which has probably done more than anything else to give rise to an ever-increasing popular vogue for things Chinese, or at least *façon de la Chine*. The ancients had heard of the Chinese, but they had a very hazy idea as to where they lived, and some even thought that they dwelt at the sources of the Nile. They were known by more names than one. That of the Seres was the most widely used, and it deserves notice because it has to do with the present subject. From Seres was formed the term *Serica*, Seric garments, and thence came the word silk in its various forms into European languages. In this string of associated words there lies a hint that the ancients connected the Chinese more with the fine textile material they produced than with anything else. In the eyes of the world they were the silk-providing people, and the need for securing this traffic gave rise to many formidable military expeditions.

The earliest silk stuffs brought to the West have all perished, and we should be very much in the dark as to what they were like were it not for the explorations of Aurel Stein, Pelliot, Von le Coq, and others in the buried sites of Central Asia. Even Egypt, which has provided more material for the history of early textile art than all the rest of the world, has yielded no Chinese weavings attributable to an earlier period than the thirteenth century.

The earliest Chinese silk weavings we know were found by Sir Aurel Stein during his third Central-Asian expedition in the year 1914. They were unearthed in a cemetery site, now part of the Lop desert, in Chinese Turkestan. They were found on the route opened out for the silk trade with the West by the Chinese late in the second century B.C., and finally closed early in the fourth century A.D., after losing much of its traffic by the discovery of an easier route two centuries earlier. These silk fabrics have been described in the BURLINGTON MAGAZINE (Vol. xxxvii) by the discoverer and his assistant, Mr. F. H. Andrews, who illustrated them by careful drawings. From considerations suggested by the site and circumstances of their discovery Sir Aurel is inclined to place them in the first century B.C. In any case the argument that they cannot be later than the fourth century A.D. appears conclusive. The tenacity with which the Chinese have held to their traditional motives of design is nowhere more plainly demonstrated than in these silks. The dragons, animals and birds, horsemen, cloud-scrolls, floral stems and diapers have their counterparts in Chinese art of the twentieth century, although modifications in form, due to the lapse of two thousand years, were inevitable. The dislike of the Chinese for innovations is not the sole cause. The motives, and even the colours, they used were closely linked with their philosophic and religious beliefs, and the craftsman was not at liberty to select them at random. Ornaments were tabulated into series with their appropriate uses, and colours used on one occasion were not admissible on another. Some were reserved for the imperial family alone; others were the prerogative of the higher nobility, and so on through a score or more of stages. These facts go a long way towards explaining the contrast of symbolism and naturalism which characterizes the repertory of the Chinese weaver and embroiderer. In the delineation of nature he is inimitable, and yet in matters of mythology and symbolism he does not care to leave the road of tradition. What he sees with the inward and the outward eye is harmonized in a way hard for us to understand.

The four centuries following the end of the Han dynasty have little or nothing to show in the way of textile art. When we come to the period of the T'ang dynasty (618-906 A.D.) the textile material is more abundant. By this time Chinese fleets were not infrequently seen in the Persian Gulf, and the effects of trafficking with Western Asia begin to show themselves. The Arab chronicler, Mas'ûdî, writing towards the end of this period, speaks of the unsurpassed skill of the Chinese artist. The justice of this criticism is evidence that the writer had some familiarity with Chinese work at the time. The bond of sympathy between the Chinese and the other people of the Asiatic continent was then greater than at any later period. The affinity is obvious in many of the stuffs of T'ang times. Motives of decoration are sometimes shared with Persia and its neighbours, and it is not always the West which is the borrower. The intercourse between India and China was emphasized by the Chinese acceptance of Buddhism. Testimony to this association is borne by an embroidered silk hanging of the T'ang period in the British Museum, representing a standing figure of Buddha attended by disciples and Bodhisattvas. This unique work of art was found by Sir Aurel Stein in the year 1908 in the Cave-temples of the Thousand Buddhas at Tun-huang, Kansu province. A conspicuous illustration of Chinese relations with Persia is the woven silk banner formerly in the Horiu-ji monastery at Nara, the old capital of Japan, and now in the Tokyo Museum. The pattern is disposed in large circles, each containing four men on winged horses aiming arrows at lions. It is a typical Sassanian hunting-scene, with the king as the hero, but the craftsman has recast it in a mould of his own. The banner is said to have been used by Prince Shotoku (572-623 A.D.) at the conquest of Shiragi in Korea, and deposited in the monastery by the Emperor Keka (884-887 A.D.). The delineation of the subject is Chinese in feeling, and Chinese characters (for "Happiness" and "Mountain") are marked on the flanks of the horses in place of the royal brand of the Sassanian kings. The first of these characters is also to be seen on a silk fragment found by M. Pelliot in the deserts of Central Asia, and now in the Musée de l'Extrême Orient in the Louvre. It has a representation of a cock standing on one leg, enclosed by a circle of vine foliage, a design obviously influenced by Sassanian woven silks. The same motive, rendered somewhat differently, is to be found on a silk weaving in the great treasure-house at Nara (the Shôsô-in), forming part of the collection dedicated by the widow of the Japanese Emperor Shômu, shortly after her husband's death in 748 A.D. Much of this treasure is actually of Chinese workmanship.

The gradual advance of the Arabs eastwards no doubt did more than anything else towards checking the assimilative tendencies in the art of Eastern and Western Asia. The artists of the succeeding Sung period were more conservative in their outlook.

Under the Yüan dynasty, founded by the Mongolian Kublai Khan about 1280, relations with the West were revived. Chinese junks appeared in the ports of India and the Red Sea. Kublai's sway extended right across the breadth of Asia into Europe, and the dread inspired by his government established a respect for law which gave confidence to travellers. The Venetian, Marco Polo, and many others less renowned, faced the hardships of the journey, and astonished their countrymen by their stories of the skill, the industry and the greatness of the Chinese people. It is largely to this time that the transport of numbers of early Chinese silks still to be seen in medieval church treasuries of Europe may be ascribed. One example here illustrated [PLATE 2 B] is from the

Cathedral of Halberstadt. The pattern of palmettes enclosed by floral stems is in flat gold strips on a red satin ground. The hand of the Chinese craftsman is unmistakable here. This brocade is probably of the period of the Yüan dynasty. The well-known black and gold brocade in St. Mary's Church at Danzig is certainly of that time. The pattern of large polygons (intended for circles) enclosing parrots, with dragons in the intervening spaces, is partly derived from Western sources, but there can be no doubt about the nationality of the craftsman. It has an Arabic inscription in honour of En Nâsir; the most celebrated ruler bearing this name was Muhammad ibn Qalâ'un, Mamluk Sultan of Egypt, who reigned from 1293 to 1341 A.D., and the brocade was probably woven as a present for him.

The green silk damask illustrated [PLATE 1 D] also records the name of this Sultan. It was found in a burying-ground at El A'zâm, near Asyût, in Upper Egypt. Chinese influence in the design is evident, but it is doubtful whether the weaver was of that nationality. Three other silk stuffs from the same site are shown in the accompanying illustrations. The first [PLATE 1 A] is in pale blue on a buff ground. The palmettes each bear a form of the Chinese longevity (*shou*) character. The Chinese script is not simple enough to invite imitations by foreigners ignorant of the language, and where the characters are rendered in intelligible form there need be little doubt (as a rule) about the nationality of the craftsman. The pattern in this instance entirely confirms that view. A comparison with the damask just described points to the conclusion that the two stuffs are contemporary, or nearly so. This silk weaving may therefore be ascribed to the period of the Yüan dynasty. The second stuff [PLATE 1 B] shows a variation of the same pattern. The third fabric [PLATE 1 C] is in the same colours as the first. It has no inscription, but the *ch'i-lin*, an animal belonging only to Chinese mythology, is shown in the repeating circles. There are traces of the influence of Muhammadan arabesque in this stuff. There were millions of Chinese adherents to that faith at the time, and this silk may have been woven by or for Chinese Muhammadans, but there is some probability that it is an example of the catering for the foreign market which has been a conspicuous feature of Chinese craftsmanship for many centuries. All three stuffs had been made into garments worn during lifetime in Egypt.

In dealing with these medieval fabrics, it is not always easy to draw the line between the Chinese stuffs made for home use or for export, and those made elsewhere under Chinese influence. A comparison of the two fabrics illustrated in PLATES 1 E and 2 A, so different in texture and general appearance, will emphasize this point. The first is a silk damask in pale blue and buff, with a form of the *shou* character in the heart of each flower. This feature confirms the evidence of the texture and design as to the nationality of the stuff. The other is a brocade in gold thread and blue silk. It belongs to a clearly-marked group of stuffs attributed at one time and another to various countries of Asia and Europe. Most of them have Western features, but there is much to be said in favour of the view that they are really Chinese wares made for export. It is instructive to compare these two patterns, since it will be found that the foliated stems forming the framework are practically identical in each case. The weaver may possibly have worked on a foreign soil, but it is difficult to escape the conclusion that he was Chinese.

The advent of the native Ming rulers in the year 1368 brought about a change in foreign relations. Outside intercourse waned, and the Chinese were content to leave the rest of the world alone.

The Portuguese, the first Europeans to reach China by sea, arrived at Canton in 1517. Traffic, which had dropped considerably under the earlier Ming emperors, now revived in the hands of Europeans. During the short interval of hardly more than a century Europe had had time to forget China and the Chinese almost entirely. In the first half of the sixteenth century Ramusio writes that the work of his countryman Marco Polo had come to be regarded as fabulous; "howbeit, during the last hundred years, persons acquainted with Persia have begun to recognize the existence of Cathay."

Had we no other means of tracing the history of European intercourse with the Far East from this time onwards, the textiles alone would provide many a useful clue.

The opening-out of the sea route to the East brought Chinese works of art to Europe in quantities never known before. Other nations followed the Portuguese, and a craze for "chinoiserie" swept over the seafaring countries of Europe.

In the first instance works of art such as the Chinese used themselves were brought over. In course of time this traffic created a demand which was met by the setting-up of special factories for export wares in the neighbourhood of the trading-ports. Then came the efforts of Western craftsmen to meet the prevailing demand by making goods in the Chinese taste. Chinese works of art are referred to in Cardinal Mazarin's inventory of 1649; four years later there are entries *façon de la Chine, faites à Paris*. Occasionally a stuff, obviously Chinese, seems to imitate European chinoiserie. Perhaps in these cases the craftsman failed to realize that he was copying his own work at second-hand.

A good deal of ecclesiastical embroidery was done in China for the Portuguese. At times such work is most incongruous. Figures of saints of the Christian church are set among the phœnixes, the spotted deer, the fantastic rocks and the floral motives of China. The orphrey shown in PLATE 3 A is a milder specimen of this class. The materials and the workmanship are Chinese; the design is an adaptation of the Portuguese. The ground is brown satin; the embroidery is in gold thread and coloured silks outlined by silk cord. A red velvet coverlet, similarly embroidered [PLATE 3 B], keeps more closely to Chinese models, although Portuguese influence is apparent.

In the representation of St. Anthony of Padua with the Infant Saviour [PLATE 4 B], the central group and the cherub-heads are based on a European drawing or engraving, but the details are everywhere Chinese, as well as the flowers and foliage. The work is in coloured silks on a white satin ground. It was probably made for a native Christian community.

While the Portuguese sailed eastwards, the Spaniards took the westerly route and reached China by way of the Spanish main and the South American ports. In the Philippines, which they occupied on the way, a distinctive style of Chinese embroidery was done for them. The hanging illustrated in PLATE 5 C is a typical example. The type is so obvious that Mr. Van de Put of the Library of the Victoria and Albert Museum hazarded the conjecture that the somewhat complicated heraldry might refer to a Spanish Governor of Manila. He found the design of the arms to be practically identical with the armorial vignette signed "Nicolaus à Cruce" painted upon the dedication page of Villavicencio's *Demostración del Cuerpo de Cargos* printed at Manila in 1737. The arms are those of Don Fernando Valdes Tamon, Knight of Santiago, Governor and Captain-General of the Philippine Islands. The work is in coloured silks on a

white satin ground. It was probably the altar-frontal of the Governor's chapel. It now belongs to Lady Laura Hampton.

The silk brocade in colours and gold on a red ground [PLATE 5 A] has a pattern based on a Spanish design of the early years of the seventeenth century.

Large numbers of Chinese textiles were brought to England by the ships of the East India Company. Sometimes the directors at home wrote to the factors in the East to describe to them the colours and the kind of work most in favour. Occasionally definite commissions for special work were sent out. An embroidery here reproduced [PLATE 5 B] bears the arms of the first Duke of Chandos, "the princely Chandos," one of the foremost patrons of the arts of his time. His arms impale those of his second wife, thereby dating the work between the years 1719 and 1735. The embroidery is in coloured silks on a yellow satin ground, with a framework of European blue velvet.

The chasuble illustrated in PLATE 5 A belongs to a set of vestments in white satin, painted by hand in colours. Such painted silks were produced in great quantities in China, generally in lengths made up in Europe into costumes and hangings. It will be noticed that in the present case the silk was painted in a shape suitable only for the vestment.

All through these times the Chinese seem to have been able to meet the enormous European demand without regarding foreign styles as anything more than a veneer to be applied merely to articles for export.

The two long strips shown in PLATE 6 A, C, are typical examples of Chinese velvet-weaving for the market at home. A single colour is the rule, and red (as in these cases) is the favourite. The contrast is obtained by cutting parts to form a pile, which stands out in a darker tone than the rest in which the loops of thread are left uncut. The difference in tone obtained by this simple device is amazing. The first panel depends entirely on this method for the salience of the pattern from the ground. The second panel has a pattern in red satin, with gold thread shot across it. These long strips are quite common in Chinese textiles, whether brocades, embroideries, tapestries, or velvets. They are used as chair-covers in China. The panel for the seat is generally noticeable; here it is marked out by a lobed framework surrounding the lotus flower. The part below hangs down in front. The device immediately above is for the back, and that at the top hangs over behind and is reversed for that reason. The Chinese appear to have learned the art of velvet-weaving from the West; their velvets are often very decorative, but in texture they will not bear comparison with the best work of Italy.

The case is different when we come to tapestry-weaving. The process is the same in principle as that followed in the West. The Chinese weaver carries it to the last degree of technical accomplishment. The warp threads are of very fine silk and the weft of silk often enhanced by the lavish use of gold thread. These tapestries, known by the name of *k'o-ssŭ*, are perhaps the best known and the most highly appreciated of all Chinese textiles. The use of such fine threads in the warp, while exacting the utmost skill and patience from the weaver, gives to the finished web the greatest attainable brilliance of effect. This type of work has an ancestry reaching back as far as the T'ang dynasty, and probably much earlier. Eamples of the T'ang period found by Sir Aurel Stein and Dr. von le Coq in Central Asia are remarkably like the work of modern times. A piece found in the Caves of the Thousand Buddhas has a pattern of flowers and key-

ornament [*Serindia*, PLATE 106]. One specimen from Kara-khoja represents a tiger, and another stems and foliations [*Chotscho*, PLATE 49].

By far the larger number of the weavings of this class are hangings and robes made in the eighteenth or nineteenth century. No doubt the tradition was continuous, but their fragile nature must be held to account for the disappearance of most of the earlier specimens.

A series of pictures of which that shown in PLATE 7 is one, is remarkable among tapestry-weavings. Although details are heightened here and there with the brush (in accordance with custom), in the main these elaborate pictures are the work of the loom. The four panels composing the series were intended to be hung on the walls of the reception-room. The subject is the Dragon Procession, one of the chief festivals of the Chinese people, held every year on the fifth day of the fifth month in memory of the minister Ch'ü Yüan, a statesman and poet of the kingdom, who drowned himself in the Mi-lo river in the year 295 B.C. The ritual ceremony at the Dragon-Boat festival involves a search for the minister's body and ends with a propitiation of his spirit by casting into the river tubes containing rice.

The other example here reproduced in colours [PLATE 8] is a remarkably decorative *k'o-ssŭ* hanging partly in gold. Of the two phœnixes, one flies in the clouds over the rocky landscape relieved by the polyporus fungus, peonies, lotuses, and other flowers.

The panel shown in PLATE 9 represents a landscape with grotesque rockery and blossoming trees—the magnolia, peach, and tree-peony. The ground is filled with daisies, sprigs of bamboo, and a branched stem of the sacred fungus, against a dark blue background.

When this tapestry-work is used for garments the panels are specially woven for the purpose. The back of a robe is illustrated in PLATE 6 B. It was made at one of the imperial factories, perhaps at Suchou or Hangchou. The wearer was the emperor or a prince of the blood. Three five-clawed dragons rise from the waves of the sea, encircled by clouds. Some of the "Twelve Ornaments," which legend dates back more than 4,000 years ago, appear here. The full set is figured in the Appendix to this volume. Three stars are to be seen just above the upper dragon's head, and the hatchet and "symbol of distinction" are on either side of its body. In the lower corners are the aquatic grass and sacrificial cups. The upper dragon is coiled round a medallion with the *shou* character in the centre surrounded by various emblems of long life and felicity. The pair of dragons below grasp the flaming jewel. The cloud-spaces are filled in with forms of the *shou* character, flying bats, and floral sprays. The material is silk and gold thread on a yellow silk ground.

A complete robe of the same materials, on a blue ground covered with a *swastika* fret in gold, is illustrated in PLATE 10 A. Both these garments may be attributed to the period of the Emperor Ch'ien Lung (1736-1795).

An embroidered shawl [PLATE 10 B] in colours on a ground of black silk gauze shows Indian influences, and it is probably the work of a Chinaman in that country.

The last five illustrations show examples of Chinese carpet-knotting. The most highly-prized Chinese carpets, woven in silk and gold, are sometimes attributed to medieval times, but few hitherto brought to light can safely be ascribed to an earlier date than the seventeenth century. Fragments of pile-carpets found in Chinese provinces of Central Asia by the various archæological expeditions

during recent years were brought to light in circumstances which point to an almost incredibly early origin. Until the problem raised by them is cleared up the history of Chinese carpet-weaving cannot be satisfactorily traced.

The carpet illustrated in PLATE 11 A is one of the most archaic in appearance of the type usually ascribed to the Ming dynasty. The pattern is in gold thread and dull tones of silk on a dark blue ground. It was originally about one-third wider. There were two phœnixes, forming a circle, in each corner. Two of the four remain, and part of the central circle formed of phœnixes or dragons. The angular treatment of the stems and flowers covering the rest of the ground gives an impression of considerable age, but this feature may be due to the technique and particularly to the use of a thick gold thread.

The Chinese carpet weaver likes, when he can, to overcome the angularity of a design by cutting slantwise into the pile with a pair of shears. This practice weakens the texture considerably, while the resulting improvement of the design is a matter of opinion.

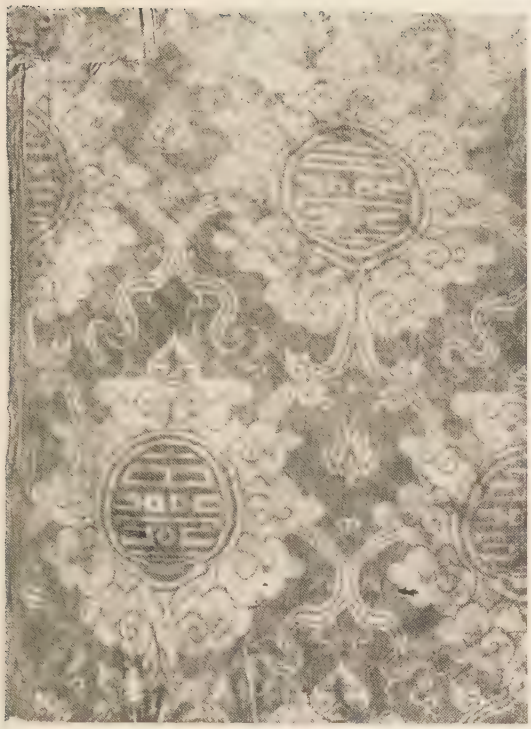
The carpet seen in PLATE 11 B is in silk pile, with a gold ground in the middle and a silver ground for the border. It can hardly be older than the eighteenth century, even if it be so old. In design it is practically identical with others known to have been made in Northern China little more than half-a-century ago.

The effect of the practice of clipping round the design is seen plainly in PLATE 12, representing a woollen pile carpet woven almost entirely in shades of blue and white. The design when so treated has an appearance of hardness which suggests an inlaid felt rather than a pile surface.

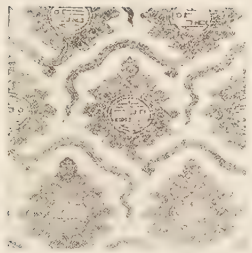
The use of the carpet-knotting process is extended in China to other stuffs besides floor-coverings. PLATE 13 B represents an altar-hanging from a temple. In the middle the Taoist divinity Shou Lao is seen on a wild crane. He is attended by the Taoist genii, the Eight Immortals, upon clouds. The character repeated in a double row above is a form of that for longevity—the chief felicity of the Taoist cult. The woven inscription gives the Ch'ing reign-period Tao Kuang and the date 1832.

The last carpet illustrated [PLATE 13 A] was used in a way peculiar to the Chinese peoples. It was intended to be wrapped round a pillar in a Tibetan temple; when so placed the pattern is continuous. It represents a Lama holding a patera which contains the flaming luck-jewel. He is surrounded by clouds and emblematical objects. Below are sea-waves breaking in spray over the rocks, and above is an inscription in Tibetan characters surmounted by festoons of jewels.

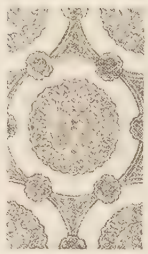
A



B



C

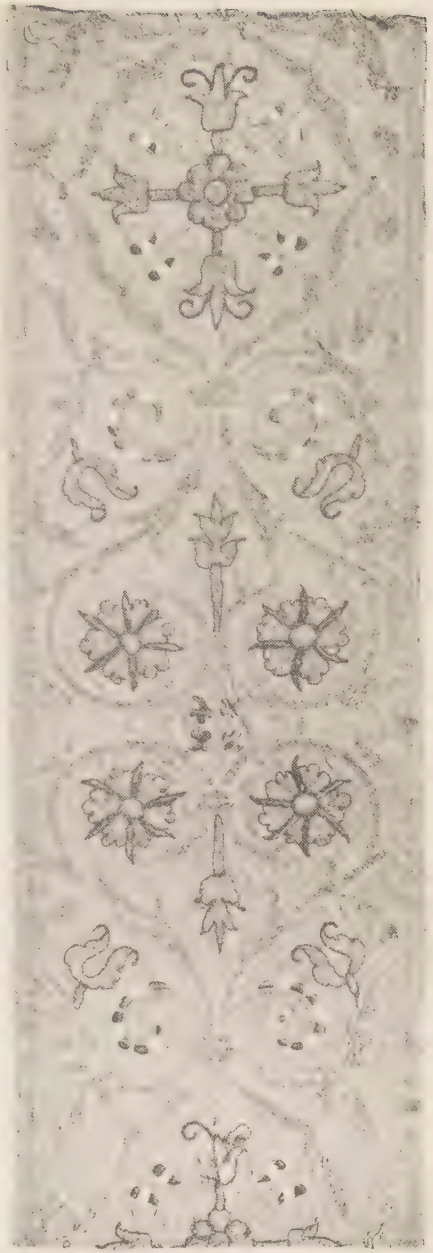


D

E

A, B, C, D—Silk weavings of the Yüan or early Ming dynasty, found in Egypt. *E*—Silk damask, Ming dynasty. Length as shown, 18 ins. (All in the Victoria and Albert Museum)

A and *B*—Brocades of the Yüan or early Ming dynasty. (Victoria and Albert Museum)



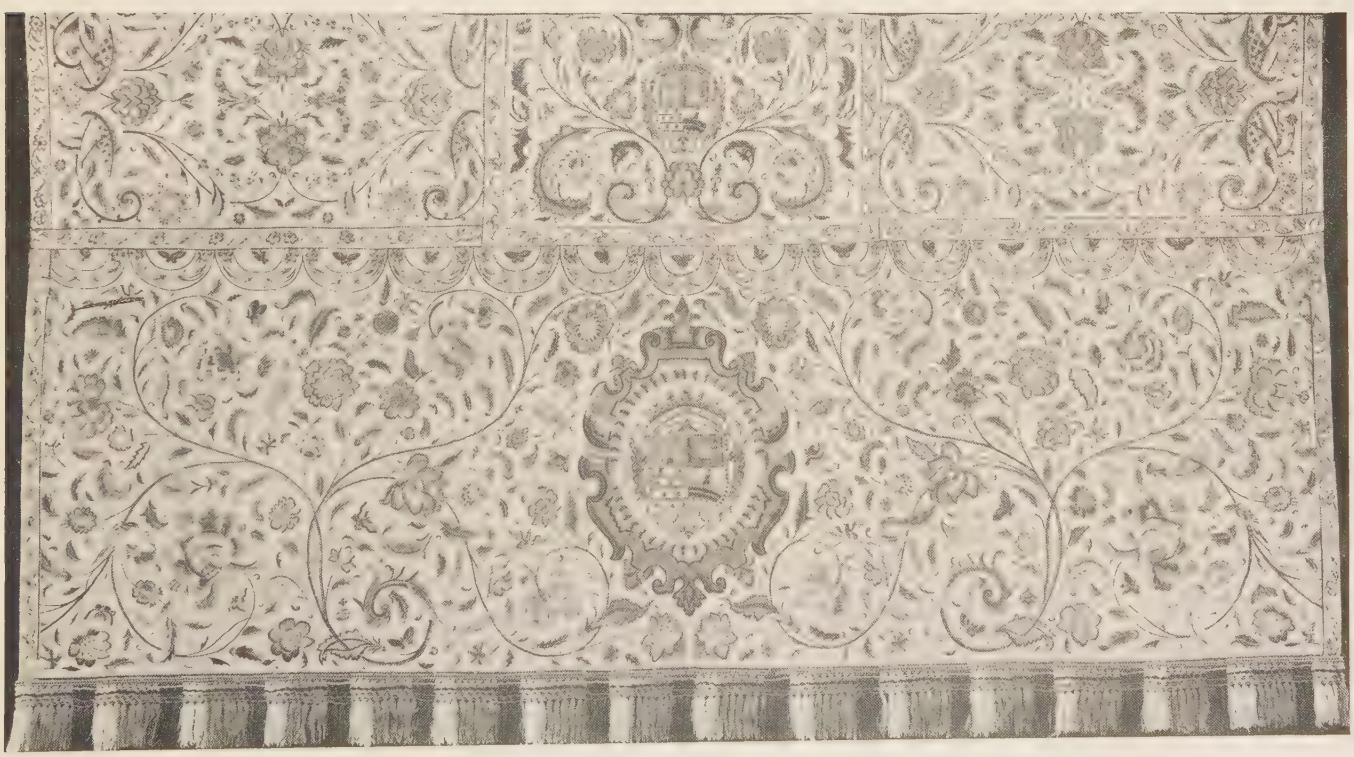
A—Orphrey in brown satin. Width 9 in. *B*—Coverlet in red velvet. Size 7 ft. 8 in. by 6 ft. 8 in. Chinese embroideries for the Portuguese market, 16th—17th century. (Victoria and Albert Museum)

A—Silk brocade based on a Spanish design. 17th century. *B*—*St. Anthony of Padua.* Chinese embroidery of the 18th century. Size, 5 ft. 9 ins. by 4 ft. 5 ins. (Victoria and Albert Museum)

A

B

C



A—Painted Silk Chasuble. Chinese, 18th century. Size, 3 ft. 6 ins. by 2 ft. 4 ins. *B*—Embroidery. Arms of the Duke of Chandos. Chinese, early 18th century. *C*—Altar Frontal, embroidered with the arms of Don Fernando Valdes Tamon. Chinese (Manila), early 18th century. Size, 3 ft. 5 ins. by 6 ft. 9 ins. (Lady Laura Hampton)

A, B

C

A, *C*—Velvet chair covers. 18th century. Size, 5 ft. 6 ins. by 1 ft. 8 ins. *B*—Back of an Imperial Robe Ch'ien Lung period. Size, 3 ft. 1 in. by 3 ft. 8 ins. (Victoria and Albert Museum)

The Dragon-Boat Festival. Tapestry panel; eighteenth century. Size, 2 ft. 10 ins. by 3 ft. 10 ins. (Victoria and Albert Museum)

Landscape with Phœnixes. Tapestry panel; eighteenth century. Size, 6 ft. 6 ins. by 4 ft. 8 ins. (Victoria and Albert Museum)

The magnolia, peach and tree peony. Tapestry panel. 18th century. Size, 2 ft. $0\frac{1}{4}$ ins. by 2 ft. $11\frac{1}{4}$ ins. (Victoria and Albert Museum)

A—Tapestry Robe. 18th century. Length, 4ft. 8 ins. (Victoria and Albert Museum.) *B*—Part of an embroidered shawl of black silk gauze. Probably Indo-Chinese. (Bequeathed by Miss M. B. Hudson to the Victoria and Albert Museum)

A—Silk and gold Carpet. Probably of the Ming dynasty. (Formerly in the Erskine Collection.) *B*—Carpet in silk, gold and silver. Probably eighteenth century. (Private Collection)

Woollen Pile Carpet. 18th century. (Private collection)

A—Pillar-carpet from a Tibetan temple. *A Lama.* 18th or 19th century. (Private Collection.) *B*—Altar-hanging from a temple, in woollen pile. *Shou Lao and the Eight Immortals.* A.D. 1832. (Private Collection)

BRONZES. *By W. Perceval Yetts*

MEMORIES of racial origins linger among the longest, and there is nothing in the most ancient Chinese records to discredit the belief that the land around the lower stretches of the Yellow River was the cradle of the nation. Nor has anyone succeeded in proving this immemorial tradition to be false, in spite of various theories of migration. So we must turn to the country itself for knowledge about its bronze beginnings, as about the beginnings of other phases of Chinese culture, and depend on native tradition until the time when the true story shall be disclosed by scientific excavation. The Chinese trace back their civilization to the Age of the Five Rulers,[1] the first few of whom they recognize as the great culture-heroes of the race. Each is credited with originating certain primary arts and institutions which mark the emergence of man from savagery. The third, called the Yellow Emperor, is alleged to have reigned some four and a half millennia ago. He it is who is said just before his death to have found a copper mine and started the art of casting by making a three-legged cauldron.

Less mythical, perhaps, is the well-known story of the nine three-legged cauldrons cast by the Great Yü, whose name is proverbial as saviour of China from a vast deluge twenty-two centuries B.C. The vessels were made of metal brought as tribute from each of the nine provinces into which Yü divided the empire, and each was decorated with representations of remarkable objects found in the respective province. Not only were natural products portrayed, but also figures of spirits or demons. And perhaps here may be found an explanation of some of the designs decorating ancient bronzes—a point I shall revert to later. The Tripods were credited with magic powers of warding off noxious influences, and of causing their contents to boil without fire. Moreover, all kinds of delicacies would materialize spontaneously within them. Wang Ch'ung, the first-century author of *Lun hêng*, cites the tradition; and one of the supernatural vessels is included among the Marvellous Objects of Good Luck figured in the Shantung sculptures a hundred years afterwards. These Nine Tripods are said to have been handed down from dynasty to dynasty, jealously guarded as emblems of imperial sovereignty. The earliest version of the story occurs in the *Commentary* by Tso, a disciple of Confucius, to his master's *Spring and Autumn Annals*. It tells of an incident in 606 B.C., when a vassal prince made sneering allusion to the waning power of the suzerain house of Chou by asking about the size and weight of the Nine Tripods. Popular belief held that the vessels' bulk varied from time to time in accordance with the virtue of the reigning house; which may have been but a fanciful version of the truth that when one dynasty became too weak to defend their claim to possession, another found it easy to seize the vessels and assume the imperial power.

This passage indicates that certain bronze vessels, regarded as palladia of the empire, actually existed in the seventh century B.C., and there seems little doubt that they were many centuries old then. Their fate at the downfall of the Chou dynasty is uncertain. At any rate, the conquering Ch'in Emperor apparently failed to gain possession of all, or, perhaps, any of them. Hence he tried in 219 B.C. to salve one of the Tripods from a river. The abortive attempt was evidently a popular subject for pictures about the second century A.D.; for the famous Shantung bas-reliefs have it repeated no less than four times. Men are shown hauling up the tripod by two cords, one of which has just been bitten

[1] For dates of dynastic periods the reader is referred to the table at the end of this volume, where also there are maps, one showing China of about 600 B.C., and another modern China.

through by a dragon emerging from the vessel, enraged at the invasion of its watery domain. Fifty-six years after the Ch'in Emperor's failure, one of the Han emperors attempted by sacrifices to bring forth the Tripods from the river.

The tradition of these palladia of empire lived on, and in 697 A.D. the Empress Wu of the T'ang had Nine Tripods cast in imitation of those of the Great Yü. On their sides were portrayed mountains, rivers, and products of each of the nine provinces. Bushell (*Chinese Art*, I, 71) speaks of the tradition being still perpetuated by the presence in "the principal palace at Peking" of eighteen large tripods representing the provinces into which China proper is now divided. I have not been able to confirm this statement. There are, it is true, eighteen *ting* (six of them 6 ft., and the rest 5½ ft. high) set upon the marble terraces in front of the Hall of Supreme Harmony (T'ai-ho Tien). The vessels are not inscribed, but Mr. S. Lucas informs me that they are said to have been cast in the fifteenth century, and it is to be noted that the eighteen provinces were not constituted till some three hundred years later. There are, too, small groups of similar tripods in other parts of the palace.

DRAWING FROM INKED SQUEEZE OF A SHANTUNG BAS-RELIEF REPRODUCED IN CHAVANNES, *Miss. arch.*, PLATE 77.

The period to which the oldest existing bronze relics may be assigned with some degree of probability is that of the Shang dynasty. There can be little doubt that bronze figured prominently in ceremonial, religious and everyday life during the six centuries of their rule. One of the first acts of the founder of the Chou dynasty, when he had overthrown the Shang and established himself on the throne, was to take the bronze vessels from the ancestral temple and apportion them among his followers whom he had appointed as princes over the vassal states. This distribution provided the theme for one of the lost sections of the *Canon of History*, and is referred to in the preface attributed to Confucius. The Chou was the great constitutional period of all Chinese culture, and for two thousand years it has been looked up to as the model of perfection. Not even the indiscriminate adoption of Western notions under the present Republican Government has obscured this traditional reverence; for when President Yüan Shih-k'ai on December 23, 1914, conducted the winter solstice sacrifice upon the Altar of Heaven in Peking, he and his assistants donned robes supposed to copy those of the Chou, and of the same archaic pattern were the ritual vessels and instruments of music used at the ceremony. Undoubtedly Chou standards have exercised a dominating influence during the last twenty centuries, and still to-day the practice continues of casting exact replicas of Chou bronzes, not primarily with intent to deceive, but rather to satisfy the demand for faithful memorials of a classic age.

The Shang or Yin epoch might have provided the pattern, had more been known about it. Beyond certain ballads in the *Book of Odes*, probably few

genuine Shang remains are preserved in the present Confucian classics. So students of the past had to be satisfied with the fabric of Chou culture, as set forth in these records, and they contented themselves in the belief that the Chou dynasty adopted and elaborated traditions left by their predecessors. Yet the Confucian classics were incomplete when recovered, and then suffered from editors and falsifiers in Han and later times. The notorious Burning of the Books occurred in 213 B.C., and about the same time the Ch'in Emperor called in all bronze objects throughout the empire, and with the metal so obtained cast twelve gigantic statues, each fifty feet high, and a number of bells. The ostensible reason was the disarming of the people by taking from them their bronze weapons. No doubt there was a second motive: to destroy the numerous bronze vessels treasured in ancestral shrines of the former feudal chieftains; for these vessels and their inscriptions perpetuated ancient memories of religious ritual, social institutions and family grandeur. Let us turn to the *Canon of Rites* (*Li chi*), which provided the ceremonial code for society under the Chou, and see what is said there on the subject. Legge's translation runs as follows:

> The tripods (at the sacrifices) had inscriptions on them. The maker of an inscription named himself, and took occasion to praise and set forth the excellent qualities of his ancestors, and clearly exhibit them to future generations. . . . The inscriber discourses about and panegyrises the virtues and goodness of his ancestors, their merits and zeal, their services and toils, the congratulations and rewards (given to them), their fame recognised by all under heaven; and in the discussion of these things on his spiritual vessels, he makes himself famous; and thus he sacrifices to his ancestors. In the celebration of his ancestors he exalts his filial piety.

More is said in the *Li chi* about inscriptions on bronzes, and the text of an actual one on a certain cauldron is cited; but limitations of space forbid further quotation. The following translation of some ninety-four characters sunk below the inner surface of the famous Silver Island cauldron depicted on PLATE 3 is a good sample. For this version I am indebted to the kindness of Mr. L. C. Hopkins, than whom no Western scholar can speak with greater authority about ancient Chinese script.

> It was in the ninth month, the day after the full moon being the day *chia hsü*, when the King came to the Ancestral Temple of Chou to . . . .[1] in the Chamber of Drawings. Nan Chung, the Minister of Civil Administration, was at his right. Hsü Hui entered the gate and stood in the centre of the Hall. The King ordered his Private Secretary to record his Brevet to Hsü Hui in these words: "Minister of Public Works, appointed to keep watch upon the Tigrine Quarter (the West), We present to you a Dark Robe, an Embroidered Border, a Halberd, an Inlaid Lance, a Plain Apron, a Red Jacket, Reins and Bridle and a Banner with Bell Ornaments."
>
> Hsü Hui, in acknowledgment, made bold to extol the manifest and gracious favours of the Son of Heaven, and has accordingly fashioned a sacrificial cauldron for use in votive services to his late illustrious Sire, and in praying for length of days and for an endless posterity to treasure and use it.

Much has been written, both by Chinese and Western critics, about this cauldron and its inscription. It need only be said here that Bushell gives reasons for calculating 812 B.C. as the date indicated by the inscription for the ceremony of investiture and the casting, and that Petrucci suggests some three centuries earlier.

Here is a translation and version in modern script, both by Mr. Hopkins, of the inscription reproduced on PLATE 6, D.

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[1] The character here is partly obliterated. It seems to be *hui*, ashes.

惟三月王命艾眾內史曰嗇邢侯服賜臣三品州人乘人郭人拜稽首魯天子寇人順福克奔走上帝無終命于有周追考對不敢墜昭脫福盟脫臣天子用冊王命作周公彝

It was the third month when the King gave command to Ai Ta, the Secretary of the Interior, and said, "[?], Marquis of Hsing, in grateful recognition of services rendered, We confer on our subject the three kinds [of metal]. The people of the territory, the people of the cultivated lands, and the people of the cities made obeisance to the Son of Heaven of Lu. Brigands, yielding to his beneficent power, hastened away and are gone. God Above for ever orders the holders of the Empire of Chou to pay honour to their departed Sire. And We, on our part, shall not venture to allow to lapse our beneficent Covenant with our Minister the Son of Heaven. Wherefore is recorded our Royal command to make a sacrificial vessel to the Duke of Chou."

The foregoing present fairly typical examples of Chou inscriptions. Generally the legend tells of appointments, titles or gifts conferred by the sovereign; but sometimes it records a judgment settling a quarrel or punishing wrong-doers, a delimitation of landed property, or a solemn vow. Far briefer are the Shang inscriptions, or, rather, those supposed to be Shang. As under the Chou, some happy event usually is made the occasion for casting a vessel and consecrating it for sacrificial service in the ancestral shrine. Often two, three or four words and no more provide the pious dedication to ancestors, such as: "Father Ting" or "Wine-beaker made [for] Patriarch Mou." And sometimes a single character meaning "Brevet" is added in order to signify that the son had received a favour from the sovereign.

According to Shang usage, persons are designated by the first of the two cyclical characters for the days of their births. Perhaps more ancient still are the bronzes on which a pictogram of an animal occurs; a falcon, tiger or dragon. It has been suggested that these may refer to primitive totemistic legends about clan origins. Enough has been said to make clear the reason why the Chinese have so long sought eagerly for inscribed bronzes belonging to pre-Ch'in times. They prize them as authentic documents supplementing the meagre records that survived the Burning of the Books—documents coming direct from the past, telling of the daily life, human relations, and, sometimes, historical doings of their remote ancestors.

At first the ancient vessels, which had been hidden away to escape the Ch'in Emperor's edict, seldom came to light. The finding of one was regarded as an auspicious event of national importance, and once an emperor actually changed his reign-title in consequence. Another time the name of a town near the place of discovery was altered to that of the "Precious Cauldron" (Pao-ting). But by and by the finds multiplied, and people came to regard them less as mysterious portents and more as objects of archæological interest. About the sixth century palæographic studies began to be the fashion, and inscribed bronzes provided the main examples of archaic script. The classic renaissance reached its height under the Sung, and then it was that replicas of old bronzes were cast in large quantities. Many were embellished with inscriptions imitating

those of the Shang and Chou. Moreover, real antiques which lacked a legend were engraved with one in ancient script. The continuance of these activities has ever since resulted in profit to the dealer, perplexity to the collector, and triumph to the unraveller of palæographic riddles.

Copper was highly prized and the most used metal in the legendary and early historical periods—a fact indicated by the way it is named in the records. I use the word " copper " in these paragraphs to include various bronze-like alloys, since the ancient Chinese did not clearly discriminate between them. The character standing for it is *chin*, "metal," presumably because copper was regarded as the metal *par excellence*. This ambiguous use of the " metal " character gives opportunity for misconceptions. Thus in a passage of the *Canon of History* there are detailed the articles of tribute sent from Yang Chou and Ching Chou to the Emperor Yü, and among them are " the three grades of metal." One commentator explains the words as meaning copper of three colours: red, white and glaucous—a recognized classification. Legge translates: " gold, silver and copper," giving a reading apparently based chiefly on a passage in the thirtieth chapter of the *Historical Records*. Yet that text has to do with the institution of a coinage system at the beginning of the Han dynasty, and the statement made there crediting " yellow metal " or gold with the highest value in ancient times need not necessarily be accepted as true. The comparative values assigned to the metals in the earliest known period of Chinese civilization closely concern a study of bronze culture. There exists a tradition that square bits of gold passed as currency as early as the eleventh century B.C. But evidence is lacking that wealth was then measured by a gold standard. Indeed, there seems more reason to believe that copper or bronze, notably in the form of vessels, was one of the most valued possessions. Such a surmise is supported by the history of the way copper was designated in the script. So soon as gold rose in general esteem, the character *chin* no longer served appropriately for copper as *the* metal. A new word came to be used; and it was *t'ung*, a combination perhaps signifying " identical with metal," or " mixed metal." The use of *t'ung* written with this significance dates from about the fifth century B.C., and the fact may help us to estimate the time when Scythian art began to make its influence strongly felt in China. Ancient China was poor in gold, and doubtless that is one of the reasons why gold occupied a subordinate place. But the Scyths and Sarmatae had a plentiful supply, probably derived from the Altai or Golden Mountains, and used it largely in their works of metal. The effect of this love for gold on bronze-making in China will be discussed later with other elements of Scythian influence. As time went on the recognition of gold values extended. The Ch'in Emperor instituted a unit of gold weighing about $1\frac{1}{4}$ lbs., and the first Han Emperor inherited the unit, but reduced it to about 1 lb. in weight. The fact that then the gold unit was equivalent to 10,000 copper cash gives a guide to the relative values of gold and copper about 200 B.C.

Evidence of a true copper age preceding the bronze age in China is at present lacking. Like primitive peoples in other parts of the world, the ancient Chinese must have used the metal much as they found it. But it seems that the ore available within the territory of ancient China often held other metals in combination. Hence the mention of three grades of copper in the *Tribute of Yü*, quoted above, and in some inscriptions on ancient bronzes where is recorded the gift of metal by the sovereign to the person who cast the vessel. The great thesaurus of natural history *(Pên ts'ao kang mu)*, published at the

end of the sixteenth century, has this note on the subject: "There are three kinds of copper: red, white, and glaucous. The red comes from mountains in the provinces of Szechwan, Hupeh, Hunan, Yünnan and Kweichow. Natives collect the ore from mines in the mountains, and obtain the metal by smelting. White copper comes from Yünnan; glaucous copper from the country of the southern barbarians." Doubtless the "red" means fairly pure copper, and the "white" the natural alloy of copper with zinc and nickel, known to us as "paktong," of which one of the imitations is "German silver." I have translated *ch'ing* "glaucous" as being the nearest rendering for an adjective of various meanings, but probably signifying here the colour of a bronze-like alloy. It is noteworthy that the term *ch'ing t'ung* is still used for bronze. Empirical knowledge guided the craftsman in blending these recognized grades of so-called copper as required for the work in hand.

Written records indicate that the ancient Chinese had vague notions about the identities of metals. One of the few they recognized was *hsi*, tin; but it seems likely that they confused with it other white metals, such as antimony and zinc. Inserted at the end of the great code of State institutions under the Chou dynasty, entitled *Chou li*, there is a section headed: *K'ao kung chi*. The *Chou li* itself may have been compiled in Han times, though its origins probably go back much earlier. The section just mentioned was written, however, certainly not before the Han, and possibly as late as the fifth century A.D. Still it maintains the archaic style, and it is noteworthy that the ancient designation of copper as "metal" is used. Here is a table of definite alloys used for different purposes. So far as I know, metallurgists have not yet scientifically examined enough ancient Chinese bronzes to establish whether it is a statement of fact or some writer's fabrication.[1] The nicknames for the various technical branches of the craft afford parallels to our own customs at the present day. The passage runs as follows:—

> METAL WORKERS. The hammerers dealt with alloys containing lesser proportions of copper; the casters with those containing greater proportions. The "Wild Ducks" fashioned sound-making instruments, the "Chestnuts" things for measuring, the smiths agricultural tools, and the "Peaches" swords.[2] Copper is used in six proportions. When divided into six parts and one part is replaced with tin, it is in the right proportion for bells and cauldrons. When one part in five is replaced with tin, it is in the right proportion for axes. One part of tin in four is suitable for halberds, and one in three for large swords and knives. When the copper is divided into five parts, and two are replaced with tin, it is in the right proportion for writing-knives and arrow-heads. An alloy of equal parts of the two metals is used for mirrors and specula.

Examination of bronze vessels, even of the earliest types, leads to the conclusion that the *cire perdue* method of casting was used; and this view is supported by native tradition. Evidently decorative detail was not always worked by hand on the wax model direct. Some bronzes show that repeat designs were moulded in thin sections of wax and stuck on to the surface of the model, and there are indications, too, that dies or stamps were impressed upon the model. Similar methods are familiar in the technique of early pottery, notably

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[1] Since writing the above I have received a letter from Dr. Laufer containing news of the analyses at the Field Museum in Chicago of a hundred Chinese bronzes of different types and periods. The results vary so much that it is deemed necessary to examine at least as many more before general conclusions can be formed. One fact, however, is to be noted, and that is the frequent presence of zinc in fairly large proportions. Dr. Laufer's communication seems to support my suggestions indicating that the metallurgy of ancient Chinese bronze is not so simple as has been generally supposed.

[2] The nickname of "Wild Ducks" is understandable in this connexion. "Peaches" may be supposed to allude to the legend attributing demon-quelling powers to wood of that tree.

that of the Han. Sometimes parts, such as legs and handles, were cast separately and soldered on to the body. It is a practice indicating lack of complete mastery of the craft, and therefore it has been said to be a sign of antiquity. Yet such a generalization is untenable, since some ancient and elaborate examples are cast in one piece, and, on the other hand, bronzes made up of separate castings are turned out to the present day. Simple objects, like coins, weapons and agricultural tools, were cast in moulds of stone, clay, bronze or sand. Wood, or wood coated with clay, is said to have been used as a material for moulds, though, so far as I know, there is no sure evidence to justify the statement. Castings of the more elaborate types of ritual bronzes done in moulds have been found, but it seems likely, judging from the rough workmanship and lack of utility, that some were intended as dummies, perhaps for tomb burial.

An important point connected with casting is the mode of representing the inscriptions. It is the rule for vessels assigned to the Shang and Chou dynasties to have the characters sunk below the surface. Two explanations may be advanced to account for this. One is that the practice was a conservative survival of the technique best suited to wood and pottery, the materials of the supposed prototypes of bronze vessels. And when weapons and certain other simple objects are concerned, jade and stone must be included among the fore-runners of bronze. Mention should here be made that bronze coins, for which no such ancient ancestry can be claimed, generally have characters cast in relief.[1] The relief method is easier, too, when stone moulds are used. Another explanation is that the primitive craftsman, when modelling the wax, found it easier to cut out the characters, rather than shape them in relief. Taking into account the awkward position often chosen for the inscription in the interior of a vessel, it is the most plausible theory. At any rate, the fact remains that sunk inscriptions are characteristic of the earliest bronzes. It is a feature that facilitates the activities of fakers who use the graving tool to enhance the value of ancient un-inscribed bronzes.

Patina has always been a subject for discussion among connoisseurs, and naturally so, since often its beauty heightens the æsthetic appeal of a bronze. But both Chinese and Western critics have indulged in a vast amount of loose talk about the value of patination towards estimating age and authenticity. The truth is that most of these disquisitions are based on the flimsiest foundations. The factors influencing corrosion are extremely varied and complex. Time, environment and metallic constitution all play their parts. Owing to lack of records concerning the circumstances of finds, there is no reliable body of data to serve for guidance in judging either the effects of various environments or evidence afforded by associated objects. Some day trained excavators may collect the necessary criteria, and by then the scientific knowledge of corrosion will be further advanced. Certain facts are already established; for instance, minute traces of arsenic hinder change in the metal, and eutectic alloys exhibit selective corrosion. At present no useful purpose would be served by attempting to describe or explain the colour of patinas, ranging from pale yellow and cherry red to malachite green and king-fisher blue; or their substance, ranging from a few surface specks to the stage when nearly all the metal has been changed into corrosion products. It must suffice to mention that native experts are accustomed to classify patinas into four distinct groups according to their supposed

[1] It is an interesting fact that the Chinese always cast coins and never struck them till modern times under the guidance of Western craftsmen.

dependence on burial in soil or in tombs, immersion in water, and handling while in human possession. The subject has, however, a side of practical importance to the collector who wishes to arm himself against the devices of fakers. The fabrication of a patina is a final and necessary stage in producing spurious antiques. A leisurely faker may attain his end by burying the bronze for a few years or even less time in a specially prepared soil, thus obtaining a real patina through intensive culture. Instances have been known where this interesting trade was hereditary, a faker selling the goods planted by his grandfather, and himself putting down bronzes for the benefit of his descendants. The procedure offers a safe means of investing family property so long as the sanctity of graves and their surroundings remains inviolate. This kind of fraud is hard to detect, especially when it has been carried out some years ago.

Apart from submitting it to chemical analysis, a coloured compound put on a bronze in imitation of patina is recognizable when one or other of the following tests are applied :—

(1) Heating. The vehicle of the pigment is often susceptible to heat. In the clumsier forgeries it may blister, or even melt, at the application of a burning match. More stable materials may not show perceptible change till they have been in contact with boiling water for thirty minutes or more.

(2) Examination of the bronze surface. Patination cannot occur without corresponding corrosion of the metal. If, therefore, the bronze surface be found unchanged after removal of the supposed products of corrosion, the covering may be judged factitious. This is a useful test when the forger has exerted his ingenuity to the extent of fusing on a silicious compound which is not amenable to the ordinary heat tests. The under part of the removed coating will be found to be smooth where it was in contact with the unchanged bronze surface, which, in turn, will be seen to have been scratched in order to afford hold for the fused substance.

(3) Scrutiny through a lens. Experience teaches the characteristic structures of true patinas. A common form of faking is the insertion of pieces of malachite. The laminated nature of this substance aids detection. Real patina may, of course, co-exist with inserted pieces, and, indeed, it often does when the fraud was carried out many centuries ago.

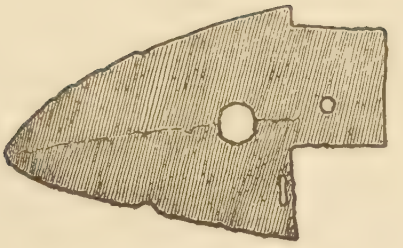
The foregoing statements call for qualification. Products of corrosion may spread over the metal surface beyond the area actually corroded. An instance of this fact is the patina often found closely adherent to gold inlay. All kinds of complications arise through effects produced by associated objects, notably of metal, which may have lain for centuries in close proximity with the bronze. The custom under the Sung of polishing up ancient bronzes and covering them with a waxy preparation should also be kept in mind.

Mention has already been made of the Chinese propensity for reproducing bronzes of archaic type without fraudulent intent. Who is to identify the true age of such an one which has perhaps lain buried for a thousand years and more? Occasionally some trick of technique may be recognized as pointing to later workmanship ; for instance, the criss-cross pattern found on the bottoms of Sung and more modern castings. There can be little doubt that the greater number of so-called Chou bronzes in our museums and private collections are merely mementoes of that classic age, made at every period during the last twenty centuries. The best that one can usefully do at the present stage of our knowledge is to make style the standard, not archæology.

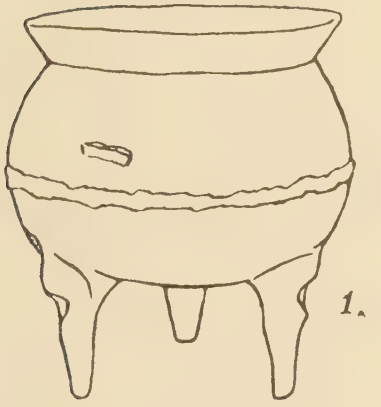
The task is full of difficulties, yet it must be tackled if the subject is to be studied rationally. To fall back on a system of classification based solely on dynastic periods is but to evade the main issue. Every year brings discoveries which more and more encourage belief in the universality of art. Doubts are being thrown on the autochthony of civilizations hitherto considered cut off entirely from outside influence. About the Chinese it may be stated with certainty that they were not isolated while their earliest bronze works known to us were produced. So far back as legend and history go the forefathers of the race were surrounded by and had free intercourse with tribes whom the Confucian writers are pleased to call "barbarians." No doubt the term was justified in the sense that pastoral horse-riding nomads had no opportunity of developing certain phases of civilization congenial to a settled agricultural people. Yet it is to be remembered that for at least a thousand years before our era the Chinese lived on terms of equality with many of the so-called "barbarians." True, they were frequently fighting each other; but the princely houses on either side often intermarried, and the process of peaceful give and take was not confined to political manœuvres.

The notorious and almost uncanny power exerted by Chinese civilization on whomsoever it reaches tends to obscure the truth about outside influences affecting the Middle Kingdom. The borrowings were by no means one-sided, and at least one Chinese prince was known to abandon his native mode of life and adopt that of the "barbarian" neighbours. It is to be remembered, too, that during the last two thousand years or so many times an alien dynasty has reigned in China. As early as the second century B.C. free commercial intercourse was extended westwards with the result that various Mediterranean products came to the Far East, and at the beginning of our era Buddhism entered China and brought an endless train of far-reaching consequences.

In a superficial sketch, such as this is, there is space for no more than a hint or two about the most important among countless factors determining stylistic standards. I have already attempted to explain that the bronze art of China is based mainly upon the achievements of the nation's classic age extending over most of the first millennium and an unknown part of the preceding two millennia B.C. The first problem to be considered is the discrimination between purely Chinese and foreign elements appearing during this epoch, prior to the attempted destruction of the old culture in the third century B.C. Accepting the tradition about the cradle of the race, never hitherto disproved, it is reasonable to expect that evidences of cultural epochs earlier than the bronze age lie hidden in the soil on either side of the last five hundred miles of the Yellow River. But this soil has scarcely yet been scratched. Grave-robbing, well-sinking, building operations, railway cuttings, and like happenings have accounted for the ancient objects that have come to light. Not till the last few years, under the direction of Dr. J. G. Andersson, has a start been made in scientific excavation. At the site of what must have been a large village near the Yellow River, some forty-five miles north-west of Honan Fu, the remains of a metal-less culture of late neolithic type were unearthed. Further information must be awaited before coming to definite conclusions; but two features of the find call for special mention now. First, the presence of many rough pottery vessels shaped like ancient bronzes, and secondly, the absence of those elements hitherto regarded as characterizing Chinese decoration of remotest antiquity. It has long been supposed that bronzes had their neolithic prototypes. The surmise has been verified



in respect of certain weapons and tools. This type of bronze halberd-head, for example, has a proved stone prototype. But here in this recent excavation in Honan have been found what may be the direct forerunners in pottery of several classic bronze types. Should further investigation establish them as relics of a true pre-bronze age, the discovery is of the highest importance. Outline drawings follow of three pottery forms found by Dr. Andersson, and



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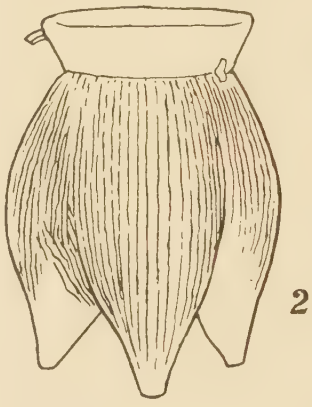

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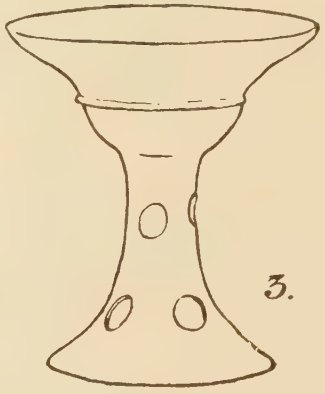

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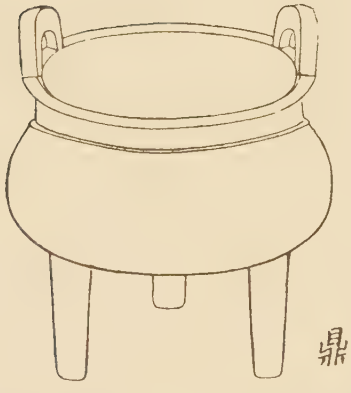

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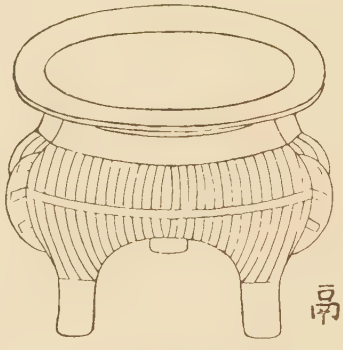

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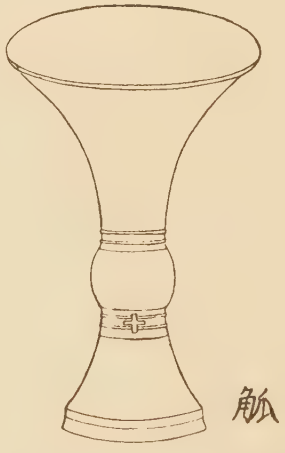

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below them for comparison are three wood-cuts taken from the great Sung catalogue of the imperial collection. All three are there labelled as belonging to the Chou period.

No. 1 and the bronze below it are *ting* or three-legged cauldrons, the same type that the Emperor Yü chose for his legendary set of Nine, spoken of on earlier pages. The *ting* is the most numerous, and probably the most ancient of all bronze categories. The upright handles, or "ears," so characteristic of this class of bronzes, are represented on the pottery vessel by two small lugs sticking out from the body. The pottery surface is decorated with a basket-work impression, and the body is encircled with an irregular band in low relief. Note

that the vertical striæ of the pottery vessel, No. 2, still persist on the corresponding bronze which belongs to the class called *li*, recognized as among the most archaic of bronze types. The likeness between the two bell-mouthed vases is better appreciated when it is recognized that the cross at the top of the hollow base of the bronze *ku* represents a perforation.

Till more is known of the subject, it seems justifiable to accept as examples of autochthonous Chinese art these three and other pottery forms found by Dr. Andersson. The decoration is most primitive; merely basketwork or mat-impressions and the simplest linear designs. But the find in Honan includes as well some polychrome polished pottery of a far more accomplished type, and it is ornamented with patterns showing affinity with the decoration on similar ware found at Anau in Russian Turkestan, at Tripolje in south-west Russia, and at several sites of late neolithic and æneolithic cultures in Europe. Can this coloured pottery be taken as evidence of pre-legendary migration or communication? If so, the problem of Chinese autochthony becomes still more obscure. At any rate, it is difficult to see any resemblance between the patterns published by Dr. Andersson and the designs on earliest bronzes, unless geometric arrangement and the presence of this figure ☙ are to be recognized as evidence of relationship.

The question is: Who started certain animal forms decorating Chinese bronzes in such profusion, even those judged to be the oldest; and what is the history of their evolution? The answer, if it could be given, would have to take cognizance of a much larger problem—one concerned with the cultural development of many ancient civilizations. The unmistakable resemblance between some Chinese bronze decoration and that of countless objects recovered by organized excavation or chance discovery over a very wide area of Eurasia can scarcely be fortuitous. These finds show that a distinct style of animal ornament has prevailed at one time or another in places so far distant as Scandinavia, Siberia and Southern Russia. There are, of course, local divergences from the common tradition, but the following seems a fitting generalization. The style comprises schemes of naturalistic animals either arranged at random or combined in more or less symmetrical groups in the manner called by us heraldic [PLATES 9, 10, 11]. A frequent design shows two or more animals fighting, or an animal seizing its prey [PLATES 11 B, C]. Sometimes human forms are introduced. The animals are contorted to suit a given space, an oft-recurring attitude being the head turned backwards. Limbs and other parts are often joined together, so that an animal network is produced, from which individuals can scarcely be disentangled [PLATE 11 B]. Fabulous monsters are invented by combining the features of different favourite animals [PLATE 10 B]. Ends of limbs and other body parts are finished off in heads of fantastic beasts or birds. Dislike of a blank space is marked.

Many different theories there are to account for the origin and spread of this animal art. One points to a beginning in Mesopotamia during the Sumer-Akkadian period, and to a later diffusion from an Iranian civilization in Central Asia. The Scyths, and their successors, the Sarmatæ, are supposed to have been among the most active agents in developing and spreading the art. But knowledge about their ethnological affinities with other races is still hazy. Problems concerned with the mutual indebtedness between them and the Chinese are bound up with the little-known history of China's earliest foreign relations. On a previous page I have said a few words to indicate that these were closer than

is generally recognized. A study of the subject would have to take into account how the Scyths and Sarmatæ were connected with the Hsiung-nu and other horse-riding neighbours of the Chinese, and also the racial identities of peoples who inhabited the semi-Chinese states forming the fringes of the Middle Kingdom. Of the latter, none more closely concerns the student of bronzes than the State of Ch'in. It started as a small domain, near the present Hsi-an Fu, given by a sporting Chou emperor in the ninth century B.C. to a horse dealer who ingratiated himself with the emperor to such good effect that he was created a prince, and thenceforth acted as guardian of the imperial stud. From this small beginning the State gained in power and territory till it took in most of the present province of Shensi and undefined tracts to the west of it, and finally it provided the man who first made China an empire and sought to wipe out the essential elements of ancient Chinese civilization. The Ch'in, who supplanted the Chou, came from the west, as did the Chou who ousted the Shang eight and a half centuries earlier, and they both were semi-foreign. So also was the man from the Ch'u State who established the Han dynasty on the throne in place of the Ch'in. The Shantung sculptures, which afford evidence of alien influence so abundantly,

WOODCUT FROM *Chin shih so*, REPRODUCING A BAS-RELIEF AT TOMBS IN SHANTUNG OF THE WU FAMILY, SECOND CENTURY A.D.

have three pictures of the attempted assassination of the last Ch'in prince before he became emperor. The would-be assassin gained access to him by bringing the head of an enemy, together with a document in which was hidden a dagger. But he bungled his business, and stuck the dagger into a bronze pillar behind which the prince had dodged. Meanwhile the physician in attendance held the man till soldiers came and dispatched him. The prince is shown escaping with a jade token of rank in his hand, and so hastily did he jump down from the throne that he left his slippers behind. Besides the fact that the Ch'in palace had bronze (or copper) pillars, our interest at the moment is centred on the dagger and the guards' swords, all of which have a ring at the end of the hilt. It is a type of weapon found buried in Siberia and many parts of Europe reached by the Huns and kindred races.

The notoriously foreign characteristics of the Ch'in State doubtless explain why the name " Ch'in " is in vogue for labelling certain bronzes manifesting a phase of the animal tradition. This is unsatisfactory, as no authentic connexion

has been established between the Ch'in and any peculiar and definite style.

No very close scrutiny of even the few illustrations accompanying this article is needed to convince one that certain ancient Chinese designs have many points in common with the animal style briefly defined above [PLATES 4 B, 5]. For lack of a better, the name " Scythian " is given to it here, with the intention of conveying a stylistic, not racial, significance. An attempt to estimate how far Chinese art influenced the Scythian, and *vice versa*, is beyond the present scope. It is sufficient to suggest the plausibility of a thesis that dwellers on the banks of the Yellow River three thousand and more years ago may have originated conceptions which were carried westwards by many agencies and in many guises. Some may have returned to their land of origin, after having undergone modification. One other point must be remarked: the probability that the Scythian and Sarmatian taste for gold prompted the Chinese to inlay with it their works of bronze.

There seem to be some forms, decorating their ancient bronzes, which the Chinese may claim as their own without fear of contradiction. The meander pattern is recognized as compounded of primitive symbols for clouds and thunder. The antiquity of the symbols used in that sense is established by their identity with primary elements of Chinese script. Rain, it has been fitly remarked, was the boon above all others valued by a race of agriculturists, and early literary evidence supports the theory that the meander was used on ancient bronzes to represent the thunderstorm. Then there is that grotesque mask, called by Sung critics the *t'ao-t'ieh* or " glutton," on the assumption that it was a symbol of greed and lust, and was used as a warning against such vices. Hirth thinks that it may be based on the ferocious Tibetan mastiff by reason of that animal's local relationship with certain barbarian tribes credited with unpleasant qualities. But it is hard to believe that either of these explanations accounts for its ubiquity on bronzes expressly consecrated to the solemn rites of sacrificial worship. A more likely clue is to be found in the legend of Yü's Nine Tripods. Representation of demons or spirits were said to have been modelled on these vessels, and it would have been in keeping with the instinctive conservatism of the Chinese to have perpetuated the old tradition. Perhaps this part of the legend had reference to some religious notion connected with animistic beliefs, and I would hazard a guess that the ogre face was really a symbol for the Spirit of the Storm, and hence for Fertility. The fact that the " cloud and thunder " pattern nearly always accompanies it lends plausibility to the theory [PLATE 2 A]. Likewise, the *k'uei*, or single-footed dragon, may have been a Spirit of Vegetation. Maya art exhibits several forms like the *t'ao-t'ieh*. One of them, representing the Rain God, agrees with it strikingly, except for a small difference in the nose or snout. This trunk-like snout was taken from the tapir, an animal associated with lightning. I mention Maya art not as a suggestion that the Chinese had anything to do with the ancient civilization of Central America, but as a possible instance of parallelism in the thought of two essentially agricultural peoples. Whatever the original significance of the so-called *t'ao-t'ieh*, it has had a world-wide diffusion only comparable with that of the swastika. As the *kirtimukha* it flourished in India, whence it travelled in the wake of Buddhism to Burma, Siam, Cambodia, Java and Sumatra. In the lands of its adoption it became endowed with local characteristics and meanings. Religion was doubtless not the sole agency to spread it; and who can deny that far-separated presentments of the mask design, say, for instance, in Maori carvings and in European book illuminations, had not a common ancestor?

As to the actual antiquity of these supposedly autochthonous elements of Chinese art—meander, *t'ao-t'ieh*, *k'uei*, and a few simple forms, such as the cicada and the so-called " recumbent silkworm "—the evidence available is not derived solely from bronzes. The same motives occur on some of the carved and inscribed bones dug up in 1899 at the site of a Yin capital, and the bones are thought on epigraphic grounds to be products of that dynasty. Jade objects, too, may help in the study, when more is known about their age.

A map at the end of this volume shows roughly the position and extent of some of the more important states owning allegiance to the Son of Heaven about the middle of the Chou period. Ch'i, Yen, Chin and Ch'in in the north-east, north and west had constant dealings, more often warlike than peaceful, with the horse-riding races dwelling beyond their borders, and they may be regarded as the chief transmitters of Scythian influence. To the south and south-west was the vast territory of Ch'u, peopled mostly by Man barbarians, a name persisting in the Manzi of Marco Polo. Like many other families ruling over foreign races, the princes of Ch'u traced their lineage to one of the mythical Chinese emperors, or, rather, are said to have done so by Chinese writers. The Ch'u State and also the States of Wu and Yüeh in the south-east had cultures of their own, not entirely derived from Chinese sources. Few relics of these cultures are yet known, except the poetry of Ch'u ; and we have to turn to the scanty information afforded by the bronze drums, although they cannot be said with certainty to date from a period earlier than the Han [PLATE 12]. The area over which these instruments of authority or worship were used formerly or are used at the present day extends southwards from the Yangtse region into the Malay Peninsula and even so far as some islands of the Archipelago. Some Chinese elements may be traced in their decoration ; for example, the form of a bird, standing or flying, which is probably the egret of South China, an old traditional emblem of the Chinese skin drum. There can be little doubt that the frogs or toads, so prominent on most drums, are tribal totems [PLATE 12 B, C].

Limitations of space forbid even a bare list of the numerous categories into which native critics classify ancient bronzes. The great imperial catalogue, *Hsi ch'ing ku chien*, has no less than seventy-one. The *ting*, or cauldrons, most of them three-legged, head the list with 233 specimens. Then come the wine-vessels, called *tsun*, with 158 specimens. PLATE 1 shows the typical *tsun* shape ; but the forms included under this heading are very diverse, the owl in PLATE 7 A, for example, being called a *tsun*. Besides the ritual vessels, bells, mirrors, and drums, there are all sorts of objects, such as weapons, coins, staff-heads and chariot-fittings. A few words must be said about the mirrors, because of their specially human interest. Little heed need be paid to the legend that the Yellow Emperor cast fifteen mirrors, and it seems doubtful when first they were made. The earliest dated mirror recorded belongs to the year 10 A.D., and no greater age than that of the Han is assigned to any known specimen. Yet there is enough literary evidence to show that some kind of metallic mirror was used under the Chou. One theory claims a Scythian origin for the disc-shaped mirror with the central perforated knob on the back, which is the ordinary type generally regarded as a product of China.

All kinds of imaginative notions cluster round the bronze mirror. On its back figures of Taoist fairies appear probably for the first time in Chinese art. A mirror with a concave face was used for kindling sacred fire from the sun's rays. Ritual purposes were also served by another which collected dew on

moonlight nights. Mirrors are valued as charms against goblins and disease, and, moreover, when powdered and taken as a medicine they cure the sick. They are guardians of conjugal fidelity; at least, one (or, rather, half of one) acted so in the famous instance of the loving couple, each of whom, when separating, took the half of a broken mirror. The wife failed to keep her vow, and her half turned into a magpie which flew and told the husband. Hence the custom of decorating mirrors with magpies. And they can reflect the heart's thoughts. The first Ch'in Emperor used to test his concubines with one, and executed those who failed to come through the ordeal. They have prophetic powers, too; for a certain rebel, who was beheaded in A.D. 407, saw only a headless trunk whenever, just before his death, he looked into his mirror. Finally, they are buried in coffins to light the dead, and that is why so many survive to-day.

I have now come to the end of the pages allotted to me. Within such narrow limits it has not been possible to do more than touch upon a few aspects of the subject, nor could detailed acknowledgment be given in the text to authors consulted. In order to aid the reader to fill in the many gaps and make good my many shortcomings, and at the same time to express my indebtedness to previous writers, a bibliography is added. Completeness is not claimed for it; but I venture to think that to the student it may prove the most useful part of this article, especially since nothing of the kind has yet been published. All the works named deal with the bronze art of China or with historical and cultural considerations closely connected with its study.

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Wine Beaker (*tsun*). A *t'ao-t'ieh* mask, with protuberant eyeballs, is arranged on either side of each of the three vertical ridges. Above each ridge is a head of the sacrificial victim, *hsi*. The two upper encircling bands are figured with the *k'uei* dragon. Spaces between the decorative elements are filled in with " cloud and thunder " pattern. Pre-Han style, showing supposedly autochthonous Chinese art. Height, $8\frac{5}{8}$ in. (Messrs. Ton-ying)

A

B

Two Pre-Han vessels of autochthonous Chinese style. *A*—*T'ao-t'ieh* masks are the main motives decorating the body and the base. The " cloud and thunder " pattern occurs in profusion, and the bosses on the bands bordering the body probably symbolize thunder. The presence of these symbols characterize the class *lei*, to which this vessel belongs. Four bird figures rise from a band of *k'uei* design at the base of the neck. Inscription of thirty-two characters. Height about 1½ ft. (Mr. Gejo Masao.) *B*—The foreparts of two rams, joined together, support a *tsun* form, on either side of which is a *t'ao-t'ieh* with protuberant eyeballs. The rams are covered with a scale-like pattern. Height 17 in. (Mr. Eumorfopoulos)

The Silver Island Cauldron (*ting*). The band encircling the top of the body is decorated with the "coiled *k'uei* design," and below is an imbricated pattern called the "fish-scale ornament." In the centre of each scale is a "thunder" form. A *t'ao-t'ieh* mask adorns the upper part of each leg. Height about 1 ft. A translation of the inscription is given in the text. The cauldron is kept in the island monastery near the Treaty Port of Chinkiang on the Yangtse River.

A

B

A—Vessel of the *yu* class, probably of autochthonous Chinese design. A *t'ao-t'ieh* mask provides the main decoration of the belly and lid on either side. There are three encircling bands with what appear to be bird-like forms, although they are called *k'uei* dragons. In the middle of the second band is a head of the sacrificial victim, *hsi*. At either end of the handle is an animal head. Inscribed are four characters, which are repeated on the lid. Height (including lid) about 13 in. (Baron Sumitomo.) *B*—Vessel of the *i* class, showing a mixture of Chinese and so-called Scythian elements. Note the crowded animal forms, including an elephant, with trunk ending in a head, and beside it a hare of nearly the same size. Height about 8 in. (Baron Sumitomo)

A

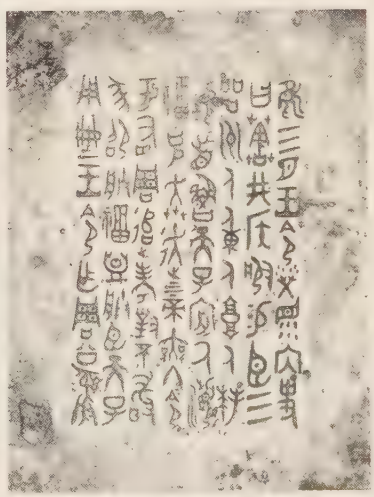
B

Pre-Han vessels with Scythian elements. (Baron Sumitomo.) *A*—A very rare form of the *yu* class, of special interest because of the realistic human figure. One explanation is that here is represented the legend in Tso's *Commentary* about the grandson of an eighth century B.C. Ch'u prince being suckled by a tigress; but this is doubtful. Note the crowded animal forms, interspersed with " cloud and thunder " pattern, decorating the large monster. Height about 1 ft. *B*—Vessel of the *chia* class. There is an encircling band of the *k'uei* design, and a *t'ao-t'ieh* mask above each of the three legs, the " cloud and thunder " pattern filling the spaces. The elaboration of the birds' crests offers striking analogy with the corresponding parts of certain bronzes dug up in Russia and Hungary. There is a sunken inscription of thirty-five characters. Height about 2 ft.

A

B

C



D

Pre-Han bronzes of autochthonous Chinese style. (Mr. Eumorfopoulos.) *A*—Bell of the " nipple " type. Height $12\frac{1}{8}$ in. *B*—Bell of the tiger type (*hu tui*). Height $17\frac{3}{4}$ in. *C*—Four-handled grain-vessel of the *i* type. Height $7\frac{1}{8}$ in. *D*—Cast inscription sunk below the inner su rface of the bøse of *C*. Translation given in text.

A

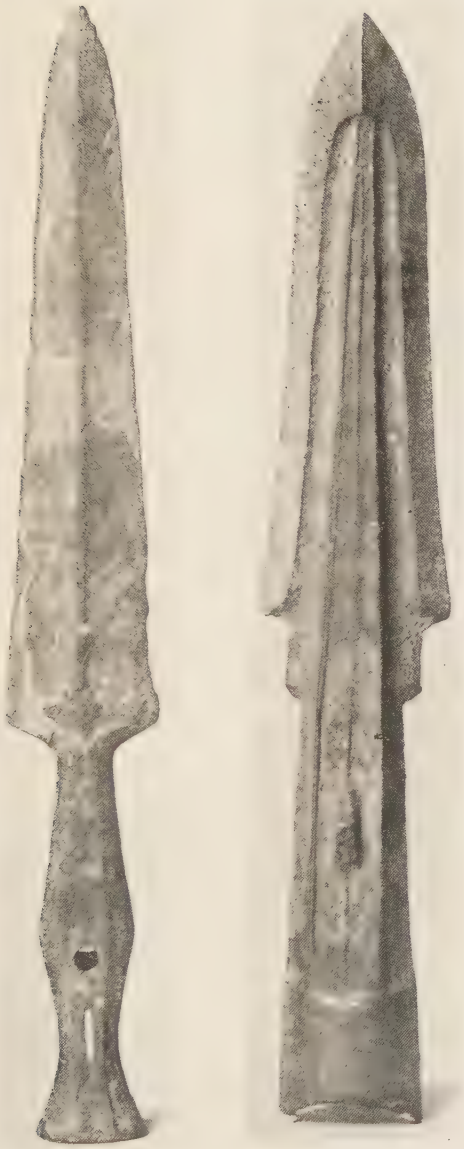
B

C

A—Wine-vessel, *tsun*, in the form of owl or parrot. The " cloud and thunder " pattern occurs among the stylized feathers. Note head of the sacrificial victim, *hsi*, on the wing. Pre-Han. Height 8⅜ in. (Mr. Eumorfopoulos.) *B*—Censer in the form of a cock. The back of the hollow body is formed by two perforated plates acting as lids. Each plate is cast in one with a wing which is hinged on to the body. Han. Height 6 in. (Mr. Eumorfopolous.) *C*—A modification of the ancient type of " pigeon " wine-vessel, *chiu tsun*. Inlaid with silver. Sung or later. Height 18½ in. (Mr. Eumorfopoulos)

.I

, C, D



E, F

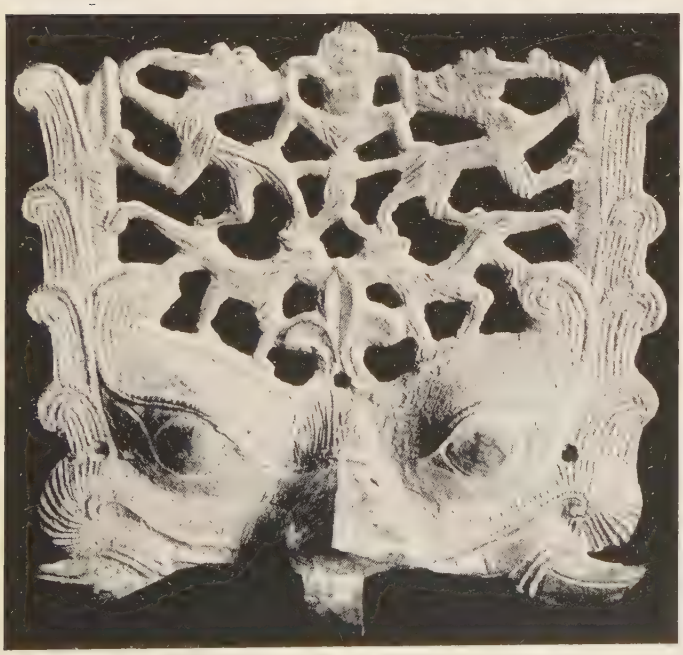
G, H

Pre-Han weapons and other objects. (Mr. Eumorfopoulos.) *A*—Horse-bridle fitting with rattle at either end. Length 17 in. *B* and *C*—Lance-heads or catapult-arrows. Length $7\frac{3}{4}$ in. and $11\frac{5}{16}$ in. *D*—Two-edged sword of type which persisted to Han and later times. Length $16\frac{1}{2}$ in. *E*—Two-edged sword with hilt of type found in Siberia and further west. Length $20\frac{7}{16}$ in. *F*—Lance or spear-head with *t'ao-t'ieh* design, Length 10 in. *G*—Halberd-head. Width $6\frac{7}{8}$ in. *H*—Axle-cap with *k'uei* design. Height $3\frac{5}{8}$ in.

A

B

C



D

Three bronze plaques (Mr. C. L. Rutherston) and a gold sword-pommel (Mr. Eumorfopoulos) showing affinity with Scythian art. *A*—Cocks fighting. Height $3\frac{5}{8}$ in. *B*—Two animals at play. Note the whorls, so common in Chinese design. Height $2\frac{1}{2}$ in. *C*—A *t'ao-t'ieh* mask surmounted by a human and four animal figures combined in a symmetrical design. Note the form resembling a fleur-de-lis. Height $4\frac{1}{2}$ in. *D*—This design often decorates bronzes attributed by Chinese critics to the Chou. It is variously termed "coiled *k'uei*," "coiled *ch'ih*," and "coiled serpent." Height $2\frac{1}{4}$ in.

A

B

Objects showing Scythian influence. *A*—Ornamental axe-head, decorated with medley of bird and serpent forms. Width $5\frac{5}{16}$ in. (Mr. Eumorfopoulos.) *B*—Bronze inlaid with silver. Two horned and winged monsters with common head. Height 4 in. (M. A. Stoclet)

A

B

C

Three bronze plaques in the Scythian style. (M. A. Stoclet.) *A*—Birds with necks entwined. Height 2 in. *B*—Medley of animal forms. Height $2\frac{3}{4}$ in. *C*—Tiger seizing prey. Height $3\frac{1}{2}$ in.

A

B

C

A—Segment of head of a bronze drum cast with the date 226 A.D. The reign-period is that of the second ruler of the Shu Han dynasty; and the drum is said to have been dug up near Ch'êng-tu in the seventeenth century. Diameter of head $18\frac{5}{8}$ in. (British Museum.) *B*—Segment of head of *C*. Diameter $33\frac{1}{2}$ in. *C*—Bronze drum. Han or later. Height $23\frac{1}{2}$ in. (British Museum)

A

B

C

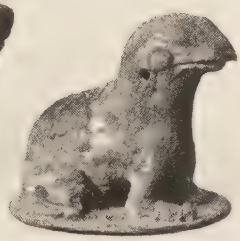
D

Bronzes characteristic of the T'ang and Sung periods. *A* and *C* show realistic designs, probably of foreign origin. *A*—Mirror decorated with two mounted hunters, each chasing a wild animal. Diameter $5\frac{1}{16}$ in. (Mr. Eumorfopoulos.) *B*—Vase decorated with the crane and flower designs. There are remains of lacquer adherent to the outer surface. Height $5\frac{1}{4}$ in. (Mr. W. P. Yetts.) *C*—Mirror decorated with the vine, bird and squirrel design. *D*—Gilt plaques of perforated symmetrical floral design. Width of largest 9 in. (Mr. Eumorfopoulos)

A

B

C



D

E

Naturalistic gilt animal figures, probably dating from the seventh to twelfth centuries. *A* and *B*—Bear yawning. Height $2\frac{5}{8}$ in. (M. A. Stoclet.) *C*—Group, comprising ox, frog and ram. Height (respectively) $3\frac{3}{4}$ in.; $2\frac{1}{2}$ in.; $3\frac{3}{16}$ in. (Mr. Eumorfopoulos.) *D* and *E*—Bear. Height $6\frac{3}{4}$ in. (Mr. H. J. Oppenheim)

A

D

B

C

E

A, *B* and *C* are figures from the Tuan Fang altar-piece, which is engraved with the date 593 A.D. and the name of the Sui dynasty. The two former : height $4\frac{1}{2}$ in. ; the last, height $3\frac{11}{16}$ in. (Mr. C. L. Rutherston.) *D*—Gilt figure of the bodhisat Kuan-yin, holding the Jewel and the Vial of Heavenly Dew. The date 585 A.D. of a Sui reign-period is engraved on the base. Height 9 in. (Mr. O. Raphael.) *E*—The bodhisat Wên-shu astride a lion and holding a *ju-i*. Partly painted and gilded. Eyes and *ūrnā* are apparently made of glass. Probably seventeenth or eighteenth century. Height 26 in. (Messrs. Spink and Son)

SCULPTURE. *By Osvald Sirén*

SCULPTURE was never classified among the fine arts in Old China, a condition which is no doubt closely connected with the fact that the human figure—the main motive of Western sculpture—never was accorded a place of prominence in Chinese art. The anthropomorphic forms were to them merely instruments for expressing spiritual ideas and emotional states, symbols of a more or less abstract nature, the importance of which is less dependent on the organic beauty than on the rhythmic conventionalization of the forms and the draperies. It is only in the small clay statuettes that the Chinese attempt a more naturalistic treatment of the human figure; many of these are actually intended to represent living human beings, but even then the artistic expression lies more in the linear definition of the draperies than in the modelling of the form. These tomb statuettes form a group of their own outside the domain of the great sculpture and we do not propose to take them into consideration in the present study.*

The relatively inferior position of the human figure in Chinese sculpture becomes most evident if one compares the religious statues—which form the bulk of the figure sculpture in China—with the representations of animals. The conventional restraint in the treatment of the bodily form and the strict adherence to traditional types, postures and motives of drapery which are so characteristic of most of the statues are scarcely to be found, or at least not to the same degree in the animal sculptures. These sculptures are by no means abstract symbols; they may adhere to certain types or formulæ characteristic of a period or a province, but their artistic importance and expression depends mainly on the rendering of their organic form and vitality. The best among them are monumental creations hardly inferior to the animal sculptures of any other period or nation. The conventionalization which is more or less preponderant during the early epochs does not convey any element of immaterial abstraction, but serves to accentuate the muscular organism, the energy of movement, the monumentality of the form, all that makes the animals great and convincing as works of art.

It should also be noticed that in their representations of animals the Chinese have quite often combined two or more into a group. They have composed them in the most intricate positions and built up groups which fill the highest requirements of plastic art. Each animal has its full freedom of movement, it is complete and convincing as an individual being, and yet subordinate to the general idea of composition. Most of these groups are on a relatively small scale, but they are nevertheless truly monumental, they have all the massivity, the architectonic quality of great monuments, the component parts are related not simply by their motives or by some symbolic or literary idea, but by their activity, their function in the plastic composition. The finest results are usually achieved in groups of fighting animals, because the bodies are here represented in their highest tension, in the full development of their muscular effort and beauty, and so closely interlaced that they complete each other perfectly in the expression of the plastic idea.

Our knowledge of Chinese sculpture before the Han dynasty is very meagre. A few earlier monuments are mentioned in historical chronicles, such as for instance the twelve colossal bronze statues which were made at the order of Emperor Shih Huang Ti, but we have no exact information about the appear-

* The only important works on Chinese sculpture published as yet are: *Chavannes, Mission Archéologique dans la Chine Septentrionale.* I—II. Paris, 1909-1915, and Omura Seigai's *History of Chinese Sculpture* (in Japanese). Another scholarly work is Sekino's publication on the tomb reliefs in Shantung (also in Japanese).

ance of these statues, which were destroyed long ago. The only known sculpture of any real importance anterior to the Han dynasty is the Elephant in bronze belonging to the Camondo Collection in the Louvre (measuring, height 25½ in., width 38 in.), an animal which is of great interest as an illustration of the beginnings of plastic art in China [PLATE 1, A]. The conventionalized ornaments, mainly composed of cloud and scale patterns with which it is covered, afford some reasons to attribute it to the latter half of the Chou dynasty. It shows certain points of resemblance with the large bronze barrel supporting two birds in the Sumitomo Collection, which is generally accepted as a work of the Chou period. The artistic importance of this monumental elephant lies in its massive cubic form, which is not only heavy and well unified, but also full of character. The head with the large flapping ears, the observant eyes and the rising trunk, are remarkably well modelled. The statue is dominated by the slow and heavy rhythm of a real elephant. It may have served as a sacrificial vessel; the large opening on the back has probably had some ornamental lid, which is now missing. The geometrical conventionalization of the ornaments is indeed characteristic of the Chou dynasty style, which, broadly speaking, aims at massiveness, regularity and a geometrical interpretation of motives drawn from nature.

Such an art stands in contra-distinction to the sculpture of the succeeding Han period which marks the beginning of an entirely new era in Chinese civilization. It has often been pointed out that Chinese poetry, as it is known to us, begins with the Han dynasty, and the same is true also in reference to sculpture. The rigid ceremonial art of earlier times is gradually modified by a more direct and vivid interest in nature. The modifications are observable particularly in a mass of small objects made in jade, clay and bronze; but they may also be noticed in the larger sculptures. The Chou art was pre-eminently symbolic and geometrical. The Han art aims at the presentation of the actual rhythm of things, the inherent life and significance of the artistic forms.

It is indeed impossible to reach a proper conception of the artistic ideals of the Han period simply through the remaining stone sculptures of that epoch. The larger part of the Han monuments have evidently been destroyed, and we can only mention here one or two examples which may serve to convey some impression of the general tendencies of style. The best known among the sculptures of the Han period are the tomb reliefs which have been found in fairly large numbers, particularly in the province of Shantung. Most of these reliefs date from the second century of our era. We reproduce here only one of the slabs from the tomb of the Wu family near Chia Hsiang in Shantung erected about 147 of our era [PLATE 2, A]. It represents a long row of standing figures and some chariots and men on horseback. The artistic significance of this and many similar compositions is mainly due to the distinctive rhythm conveyed by the continuous contours of the figures. It is evident that this kind of composition has been worked out in painting before it was applied in sculpture, and the execution in low and flat relief is not very far removed from pictorial decorations. The other relief from the same place here reproduced [PLATE 2, B] represents two tigers placed in a heraldic position and designed with a concentrated energy and remarkable feeling for the sinuousity and tension in the slender bodies. The forms are completely dominated by the curving lines which have the elastic quality of drawn bow-strings.

Anyone acquainted with Hellenistic art will easily perceive that the beautiful trotting horses on the Han reliefs are derived from the Western sources. They are artistically akin to Greek representations of horses, and it has been suggested, with some probability, that the actual models for these horses came from Bactria.

On the other hand, it must be admitted that the two heraldic tigers represented on the other relief are, strictly speaking, not of a Hellenistic nature, but rather Iranian in character. Their ancestors may be found in Assyrian or early Persian art. A similar impression is conveyed by the two lion statues which stood at the entrance to the burial ground of the Wu family and which now lie at the side of their pedestals in the water pond which covers a large part of the ancient tomb area [PLATES 1, B and C]. These two animals convey still, in spite of their dilapidated condition, an excellent idea of the artistic character of Han sculpture. Their long supple bodies, enormous necks and broad, square jaws are characterized by a tremendous energy and an almost fierce vitality. The anatomical character of these animals is, indeed, highly imaginative; one may even hesitate to say if they represent lions or tigers or some sort of legendary chimaeras. They are evidently more symbols than actual renderings of living models. It may be noticed that lions were unknown in China except for certain isolated specimens sent in tribute from Western nations. The Chinese did not create their lion sculptures on the basis of natural observations, but rather as a result of artistic traditions, which no doubt reached them from Western Asia.

The sculpture of the Han period reflects two main currents of influences from the West. One of them may be called the Northern and the other the Southern current. The latter, which, on the whole, is more familiar to us, seems to have passed from Bactria and Parthia through Northern India into China; it brought with it important elements of Hellenistic art. It is clearly observable not only in the stone reliefs but also in a great number of works in clay, such as tomb urns and various sacrificial vessels, decorated mainly with animal motives. The Northern current, which may have had its sources somewhere on the shores of the Caspian Sea, passed through Western Siberia and Mongolia on the Northern side of the Gobi Desert, and it consisted mainly of the stylistic traditions which had been developed by the Sarmatian people. These are noticeable to some extent in the lions and tigers mentioned above, but still more definitely in a great number of small ornamental bronzes and works in jade, on which we cannot very well dwell in this place. We will, however, have occasion to observe the Sarmatian influence in a number of later sculptures; it remains, so to speak, the yeast in the stylistic evolution of the plastic arts in China almost up to the middle of the sixth century.

The greatest animal statues in stone created in China after the Han dynasty are those at the Liang tombs near Nanking [PLATES 3, A and B]. They date from the second and third decades of the sixth century. All these winged lions, of which more than a dozen remain, are represented in momentous positions with heads thrown back and necks boldly curving. Their majestic appearance depends largely on their enormous necks and bulging chests; the curving front line is continuous and gets a further accentuation from the long tongues that hang out from the widely open jaws. The bodies are comparatively supple and slender without any elaboration of the muscular organism. The elastic rhythm sweeps through the long lines of the body and is rolled up, so to speak,

in the spring-like ornaments at the wings and the loins. Similar types are often found in minor bronze works, be they lions, tigers, or hydras, clearly revealing influences from Sarmatian traditions of style. This becomes even more evident if one compares these Chinese lions with Indian monuments, such as the lions at Sanchi or Amaravati. The Indian lions look quite tame and dog-like in comparison with the Chinese beasts of these early epochs. It is only in later times, for instance during the T'ang period, that we find lions in Chinese art, which reflect some Indian influence [PLATE 3, C]. They have lost most of the fierce and fantastic appearance and they stand or sit on their high pedestals without any apparent movement in their heavy bodies. The majority of these later lions are in the service of the Buddhist religion, standing as guardians at the entrances to the temples and the grottos or at the feet of the Buddhas. But even when they are serving the same place as in earlier days, that is to say, as tomb guardians, they retain an air of sedate heaviness which they inherited from their religious ancestors in India. It is only in the smaller statuettes that the T'ang sculptors give more of the wild and ferocious nature of the preying beasts.

* * *

The earliest dated Buddhist sculptures known to us are some small bronze statuettes of very moderate artistic merit, but with a considerable historical importance. They all bear dates from the first half of the fifth century. Most of them were made in the domain of the Northern Wei dynasty, as appears from their inscriptions, but a few have also inscriptions of the contemporary Southern Sung dynasty [PLATE 4, A and B]. They all represent a standing or a seated figure placed in front of a leaf-shaped nimbus, which is engraved with flame ornaments. The figures are poorly proportioned with large heads and short limbs and vested in mantles which are quite superficially arranged in a series of curving linear folds without any reference to the weight or thickness of the material. It is an ornamental fold design which probably was developed in wooden figures before it was applied on the bronzes. None of these early statuettes has a very distinct type which could be said to foreshadow the later Buddhist sculptures in China. Broadly speaking, they are made after the so-called Gandhara type, that is to say, the Græco-Buddhistic type which dominated in the art of Northern India during the first three centuries of our era. Most of these Gandhara heads are like empty masks or borrowed formulæ for conceptions to which they never lend themselves completely. But the large, leaf-shaped nimbuses with flame ornaments against which the figures usually are placed are evidently not of Indian origin. The Indian Buddhas and Bodhisattvas are, as a rule, only provided with round halos, and in the Gandhara art these are mostly undecorated. It seems most probable that these large nimbuses which gradually take on very elegant and elastic shapes have been developed further North. Their characteristic flame ornaments are decidedly in general accordance with the stylistic ideals of the Sarmatian art. One may thus observe in these bronze statuettes of the Northern Wei dynasty the crossing of two distinct currents of style; the Gandhara types have been intermarried with the ornamental ideals of Western or Central Asiatic art.

It is also characteristic that this elegant and elastic ornamentation does not appear, or at least not to the same extent, on the earliest Buddhist stone sculptures in China. A good example of this kind of religious art is the stele dated in

correspondence with the year 457 [PLATES 4, C, D]. It represents on the front Sakyamuni Buddha, seated on the lion throne in the *dhyana mudra*, and, on the back, the Birth, the Bath, and the First Seven Steps of the new-born Buddha. The type and the fold design of the main figure are closely related to certain sculptures of the late Kushana and early Gupta periods, which may be seen in the museum at Mathura. The conclusion seems unavoidable that Indian ideals from this great centre of artistic activity reached China through the intermediation of Central Asiatic nations. We may also recall that communications between China and India were gradually developed from the beginning of the fifth century and that several Buddhist pilgrims journeyed between these countries, bringing with them from the land of the Master to the Middle Kingdom iconographic models and decisive artistic impulses.

The greatest manifestations of early Buddhist art in China are the cave temples at Yün Kang in Northern Shansi, which were begun about the middle of the fifth century. A great many decorative motifs, which may be observed in these caves, are derived from Central or Western Asiatic art. We find here a number of floral ornaments of distinctly Iranian origin and architectural forms, quite similar to those which appear on North Indian monuments from Taxila or Peshawar. Among the figures may also be observed some very curious types which remind us of Central Asiatic clay sculptures, as, for instance, the five-headed and six-armed figure seated on the large peacock-like bird which holds a pearl in its beak [PLATE 5, A]. This is, no doubt, a Garuda-raja or Vishnu's bird, a representation which also can be seen on a painting from Tun-Huang; and there are other similar Hindu gods in the midst of the Buddhist pantheon, which clearly speak of the Western origin of some of the Yün Kang sculptures [PLATE 5, B]. Of greatest interest in this connexion are the colossal Buddhas and Bodhisattvas, which still may be seen in two or three caves, the largest one being over fifty feet high [PLATE 6]. It seems as if the artists had made a special effort to execute these enormous statues in closest adherence to the standard models of Buddhist art, at the same time obliterating, as far as possible, their own personality in the creation of such great works of devotion. The style of draping in these figures is also remarkably Indian; and it is quite easy to find parallels between them and certain works of the Mathura school, though the Yün Kang figures are, on the whole, inferior in artistic quality. The connexion between these two centres of artistic activity in China and India must, however, have been of a rather indirect kind. The Yün Kang sculptures are simply distant provincial offshoots of Mathura traditions which again retain some elements of Gandhara style, though in modified form. The absence of what might be called a Chinese spirit is one of the most surprising features in these large Buddhist images at Yün Kang.

Other sculptures at the same place reveal quite different tendencies of style. They may be a little later in date or may simply be the works of artists with a somewhat different training. They are comparatively thin, flat and angular figures, sometimes hardly modelled into full ronde bosse, draped in long and heavy garments [PLATES 7, A and B]. The folds of these figures are broad and pleated; they fall down along the sides in parallel curves, forming at the hem zig-zag lines or a series of pointed lobes. When fully developed these mantle hems become suggestive of stretched bird wings which, indeed, seem quite appropriate for those celestial beings who descend on earth to assist humankind. Nothing could be more unlike the small and finicky folds of the knitted

garments of the Indian figures. The lines of these wing-like mantle folds are marked by an elastic rhythm and an energetic tenseness which remind us of the plastic works made in the Han period under the influence of the Sarmatian art.

The same kind of energetic and tense design may be observed on the earliest figures in the Lung Mên grottoes in Honan, which were begun early in the sixth century, and they are here executed with a finer technique in a better material. The best figures in the earliest grottos at Lung Mên, such as the Lao Chün T'ung, may still be regarded as the finest examples of Northern Wei sculpture, but they are unfortunately very few; most of the figures here are preserved only in parts. Particularly characteristic are the figures seated in cross-ankled position with their long garments falling down in a profusion of pleated folds over the legs and the throne seat, forming those characteristic small curves and triangles at the hems and the wing-like lobes at both sides of the feet. The thin and angular forms are quite visible under the garments; the waists are extremely slender, the proportions attenuated and the necks excessively long, so that the narrow heads with the high crowns or *ushnisha* become like enormous flowers on tall stems.

Another variation of the Northern Wei style may be observed in the sculptures of the Shih K'u Ssŭ at Kung Hsien, not so very far from Lung Mên. They were begun about the same period and reflect the same principles of style, but in a softer material and a more fluent technique. The large standing Buddha at Kung Hsien is, in spite of considerable damages and the fact that it is covered with mud up to the knees, a most imposing figure with a broad, block-like form and a very energetic rhythm [PLATE 8]. The best heads from or at this place have a more accentuated rectangular shape than the majority of the Wei heads. The modelling is done in broad planes and the features have a strong linear accentuation.

Besides the cave sculptures a great number of Buddhist stelæ were executed during this same period. Most of them represent simply standing or seated figures against the background of large leaf-shaped nimbuses, but others show a combination of Buddhist figures with the traditional type of memorial stele existing in China since pre-Buddhist times [PLATE 9]. The figures are then usually placed in niches, while the space above and below them is occupied by flat reliefs representing donors or illustrative stories or simply ornaments. The rounded top is usually formed by two intertwining dragons. The design changes naturally according to periods, but it seems evident that these dragons are of Sarmatian origin. Their enormous heads and claws are sometimes translated into pure ornaments; their tails into rhythmic curves like the ornamental dragons on the runic stones in Gotland. These two great classes of ornamental dragons, the Chinese and the Scandinavian, are no doubt descendants from the same original stock which may have had its first period of artistic procreation in Western Asia.

The artistic ideals of the Northern Wei dynasty remained preponderant in Chinese sculpture up to the middle of the sixth century. About that time a new wave of artistic influences reached China from Indian sources, practically obliterating the North-Western traditions of style which hitherto had dominated in the plastic art of China. This is observable in the great number of Buddhist figures created under the Northern Ch'i and Northern Chou dynasties, which reproduce quite faithfully Indian models of Gupta type. They also become distinguishable, for instance, in the cave sculptures at T'ien Lung Shan, which

were begun under the Northern Ch'i dynasty and continued in successive periods during the Sui and the T'ang dynasties.

The earliest sculptures at T'ien Lung Shan, which are found in caves 1 to 3 and in the 10th and 16th caves, were probably executed between 560 and 580. Most of the compositions placed on the three main walls of the caves consist of a seated Buddha accompanied by two standing Boddhisattvas. But besides these traditional ritual figures there are representations of adorants and donors executed in quite low relief and characterized by a surprising realism [PLATES 10, A and B]. If we compare some of these Buddhas from the early caves at T'ien Lung Shan with those which we have observed at Yün Kang or Lung Mên, we find that the modelling of the form and the treatment of the mantle folds have become much more developed. The characteristic tense and angular design of the early sculptures has been modified into a system of softer and more fluent curves. The pointed wing-like lobes at the sides still exist, but they are not so sharp and pointed as before; a fluttering movement has taken the place of the jerky rhythm of the more primitive figures.

One may follow in the successive caves at T'ien Lung Shan the gradual modification of the old stylistic tendencies and the increasing influence of Indian models. The niches in which these figures are placed are usually formed by polygonal pillars on which phœnix birds are seated, serving as supports, for very flat arches, while the vaults are decorated with large lotus flowers and soaring apsaras executed in painted low relief. In one of the caves may also be observed al fresco paintings on the entrance wall, representing processions of donors and similar figures, still quite entertaining though now in a fragmentary condition. Among the finest and largest statues of this period at T'ien Lung Shan are the two Dvarapalas which are placed at the sides of the entrance to cave 10 [PLATE 10, C]. They have not yet taken on the threatening attitude of the later temple guardians, except in the movement of the arms, but the design of their mantle folds reflects the restrained energy characteristic of these watchful giants. The arms and faces have a muscular accentuation entirely unknown in the earlier sculptures, though it should be understood that this muscular development, which gradually increases in later Dvarapala statues, is not of a naturalistic kind, but purely symbolic.

When we pass from the sculptures of the Northern Ch'i period to those of the Sui dynasty, which may be seen in cave 8 at T'ien Lung Shan (executed about 584), we observe a considerable relaxation of energy. The movement in the lines becomes much quieter, the form broader and heavier. The religious art of China has now reached a maturity which seems to be the result not only of the gradual indigenous development and perfection of the technical skill but also of an increasing influence from India. The full faces with the broad chins and low foreheads are quite similar to Gupta types, and the flowing style of the mantle folds has more in common with the sculptures of the Mathura school than with any previous Buddhist sculptures in China. Figures of this highly decorative, but somewhat tame, character were executed in great numbers during the last two decades of the sixth century in various parts of China, but particularly in the North-West, where the Sui dynasty had its capital. The temples in Ch'ang-an and there around were filled with statues of Buddhas and Bodhisattvas and a mass of minor votive stelæ and bronze statuettes were executed for individual use, many of which are of very high artistic quality. But we have no space here to enter into a discussion of these minor Sui sculptures.

A word must, however, be added about the very important cave sculptures of the same period in the province of Shantung. There seem to have existed in the middle and eastern part of the province various centres of sculptural activity, not far from the regions where such a great number of tomb reliefs were executed during the later Han dynasty. Most of them are found on mountain slopes in the neighbourhood of important temples or monastries which, no doubt, also harboured some of the men who were active as sculptors. The works they have left behind are uneven and of varying artistic merit, but the best among them stand on the very highest level that was reached by Chinese sculpture in the Sui period. This is true, for instance, of the sculptures at T'o Shan (camel mountain) and Yün Mên Shan (cloud gate mountain), near Ch'ing-chou Fu. From these we reproduce two specimens. The large Sakyamuni Buddha, from one of the T'o Shan caves, seated in cross-legged position in the *abhaya mudra* is remarkable for its strong, almost pillar-like, form [PLATE 11, A]. The figure has a monumental architectonic quality and expresses a greater power and dignity than any of the Buddhas previously observed. The thin garment is drawn very tightly over the full form. The lines are subtle and refined, forming only a light accompaniment to the monumental structure of the figure. The main interest of the sculptor, which formerly was concentrated on the linear rhythm brought out particularly by the large and rich folds of the garments, is now centred on the plastic rendering of the form itself. Such a figure may be taken as a proof of a new attitude towards the sculptural problems, an artistic maturity which completely modifies the general aspect of the religious imagery in China. The material of this figure is a yellowish marble-like limestone with a beautiful golden patine and some traces of colour on the garments.

The statues at Yün Mên Shan illustrate the same evolution in a still richer form [PLATE 11, B]. The Bodhisattvas standing here at the side of the Buddha are vested in princely garments with long scarves, pearl chains, jewelled necklaces and ornamental crowns in pure Indian fashion. The upper part of the bodies are uncovered and modelled with a fine feeling for the life of the surface. The heads with the pure and noble features have more intellectual expression than we find in any of the earlier statues. In spite of their partial mutilation these Bodhisattvas impress us as highly accomplished specimens of religious sculpture; they represent the Buddhist art of China at the moment when it opens into full bloom.

The distance from such refined and mature sculptures of the Sui dynasty to the works of the early T'ang period is comparatively short. The influences and ideals of style remain practically the same in the early T'ang as in the Sui period, though technical skill and ease are still further developed: it is only after 700 that the old types and standards of composition begin to loosen and give way to freer, more pictorial modes of composition. Then the garments become more subtle and flow more easily around the forms which grow ever fuller and stronger. They may even serve to accentuate the modelling and the function of the limbs. There are instances of what might be called *draperie mouillée* in the mature art of the T'ang period, as may be seen in some of the later cave sculptures at T'ien Lung Shan. The next step, which, however, is seldom accomplished before 1200, is to use the garments for the accentuation of complicated or forcible movements. The evolution tends on the whole towards a fuller development of physical form and more freedom of movement, while the garments are more and more utilized for such

purposes, but the Chinese have never created a figure which gives the impression of having been born with the garments on as do some of the most famous Greek statues of the fifth century B.C.

It should also be noted that various individual sculptors are recorded during the T'ang period, as, for instance, Han Po-t'ung and the still more famous Yang Hui-chih, who is said to have been a fellow student of the great painter Wu Tao-tzŭ before he (as he could not equal Wu) turned to sculpture. But these and other sculptors are simply names; we possess no signed or documented work by any of them. The great mass of Chinese sculpture still remains impersonal and traditional; Buddhist art is never individual in the sense in which we use the word, but typical and symbolical; it reflects ideas or emotions which are developed by religious rather than by artistic traditions in a form which has been accepted for centuries. Only the stylistic criteria of this form change with the periods.

We have no space to enter into a detailed discussion of various specimens of the very rich and many-sided T'ang art; we can only mention one or two examples in order to give some idea of the style of the period. Most eloquent in this respect is the great Buddha at Lung Mên [PLATE 12]. The figure was formerly placed within a grotto, but is now in the open, as the covering roof has broken down, and makes, consequently, a still finer and more noble impression. The original height of it must have been over 50 feet, but the lower part of the pedestal is now covered up with mud. The dais is over 32 feet wide. The Buddha is dedicated as a Vairocana, but represented like a Sakyamuni in cross-legged position. The flat niche behind him is decorated with the seven Buddhas of the past, a flaming nimbus and a leaf-shaped halo, also containing flame ornaments. At his sides stand the two disciples, Ânanda and Kasyapa (the latter partly destroyed), and two Bodhisattvas. The small niches between the large figures are evidently of later origin, and the holes at the sides of the heads must have been made at some later date in order to fix some roof beams. According to the inscription on the plinth these statues were made about 672-75.

The main figure is represented in complete repose; there is no attempt at individualization, no reflection of personal emotions or conflicting desires. The mantle folds which form a series of long curves over the front serve to accentuate the reposeful harmony of the whole conception. The broad face with the traditionally long ears and the high ushnisha radiates peace and benevolence; there is a pathos which has been dissolved into spiritual attainment. It matters little whether we call this a prophet or a god, because it is a complete work of art permeated by a spiritual will which communicates itself to the beholder, even if he is completely ignorant of the symbolical significance of the statue.

Towards the end of the T'ang period profane motives begin more and more to be cultivated alongside religious subjects and the traditional tomb sculptures. At the same time the old-established symbolic forms begin to loosen; the restraint and serenity of the Buddhas and Bodhisattvas give way to a striving for movement and expression, and the figures take on hitherto unknown individual aspects. Instead of being represented in the static and "frontal" postures which were practically indispensable during the earlier periods, the figures begin now to bend, to turn on the hips, to look sideways and upwards, even to move forwards—which is, however, extremely rare in Chinese statuary. The interest of the artists seems to become more and more transferred from purely religious

concepts to human ones, and a certain degree of naturalism modifies the old conventions. The evolution of style leads towards a kind of "baroque" expression in which the sculptural definition gives place to more fleeting effects of light and shade, and the rhythmic line loses some of its importance.

It is also evident that the production of sculpture decreased very much towards the end of the T'ang period; very few dated specimens are known from the ninth century, while those from the eighth are quite numerous. During the following periods of the Five Dynasties and the Northern Sung, the output of plastic arts diminishes. No longer fed either by a strong religious incentive or by any other kind of inspiration comparable to that in depth and universality, it threatens almost to dry up and vanish. The creative energy of the nation which in former times, particularly when religious devotion ran high, had been largely directed to the production of sculpture, was now directed to painting which, during the Sung dynasty, definitely takes the lead among the fine arts in China. The change in the relative importance of sculpture and painting is also illustrated by the fact that sculpture more and more responds to the influence of painting, a good many of the new compositions introduced about this time being evidently derived from paintings. Thus, for instance, it is quite common to find statues placed against a background which is treated like a rocky landscape or some kind of scenery with trees, buildings, animals, and small human figures. Or one may find figures massed together so as to form broad effects of light and shade; these are usually made of clay and painted. The softer and cheaper materials such as wood, clay, and dry lacquer become now very popular, and these are always treated with colour. The same is true of iron, which often takes the places of bronze. This more or less pictorial kind of sculpture spread over the whole of Northern China during the twelfth and thirteenth centuries, and remained an important current in the plastic arts of the country all through the Yüan and Ming dynasties [PLATE 13, A and B].

The sculpture of the Northern Tartar dynasties, *i.e.*, the Chin and the Liao, is on the whole just as good, or as poor, as that produced further south in the domain of the Southern Sung; it is only after the Mongols extended their rule over the whole country that the old traditions are broken and a distinct change of style is noticeable. A kind of reflorescence takes place during the Yüan dynasty in the field of religious sculpture, both Buddhist and Taoist, and it is evidently inspired from other sources than those which hitherto had influenced Chinese art. Some of the rather over-decorated, empty, and intricate compositions of the Yüan period remind us of Tibetan art. If there was any art to speak of in Tibet at that time, it might well have influenced the religious sculpture of China. The most enjoyable and characteristic creations of the Yüan artists are, however, decorative compositions in which the clouds, the draperies, and the figures (be they dragons or humans) are drawn together into the centres of whirling curves and knots that express more energy than balance or refinement. The "baroque" element of the T'ang sculpture is further developed by the Yüan artists; it becomes wilder, looser, more rough and superficial, but it still serves an art which is essentially alive. It is only during the Ming that Chinese sculpture loses its vitality and becomes stolid and stereotyped.

The illustrations of sculpture following this article are from photographs specially taken by our contributor, Dr. Osvald Sirén, who reserves all rights of reproduction.

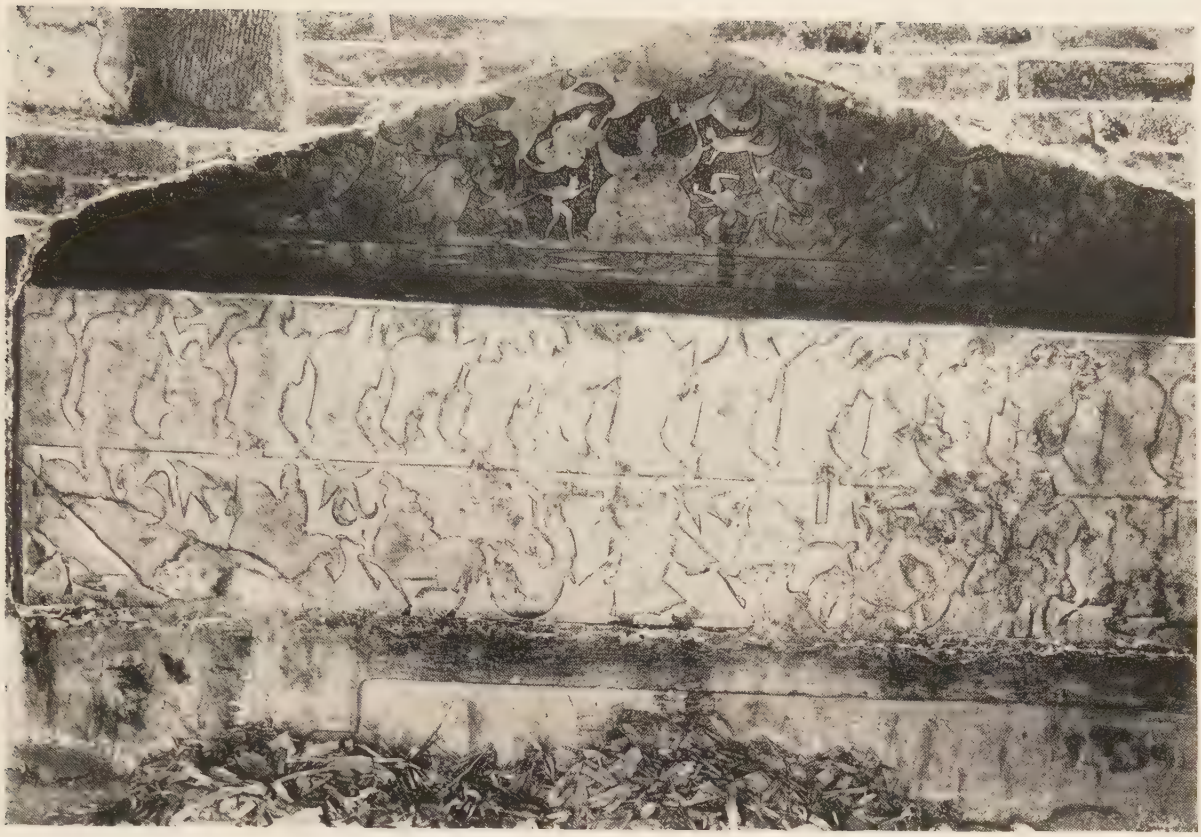
A

B

C

A—Sacrificial vessel in the shape of an elephant. (Camondo Collection, Louvre.) *B* and *C*—Front and side view of a lion at the burial site of the Wu family. (Chia Hsiang hsien, Shantung)

A



B

A—Illustrative relief from a sepulchral chamber of the Wu family. *B*—Front of a capital decorated with two tigers. From a sepulchral chamber of the Wu family. (Chia Hsiang hsien, Shantung)

A

B

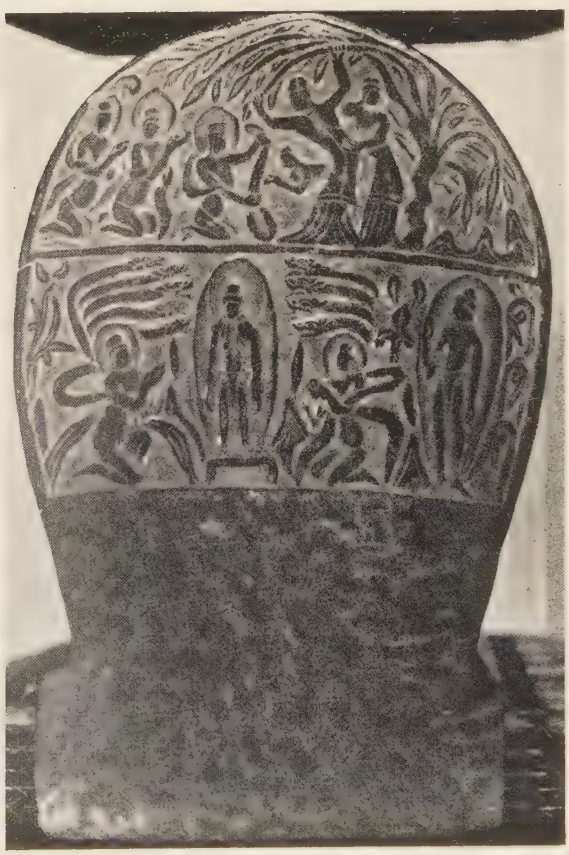
C

A—Winged lion at the burial site of the Marquis Hsiao Ching, cousin of Emperor Liang Wu Ti. (Near Nanking.) *B*—Winged lion at the burial of Prince Hsiao Hsiu, brother of Emperor Liang Wu Ti. (Near Nanking.) *C*—Lion at the tomb of Emperor Kao Tsung's son (d. 675). (Yen Shih hsien, Honan)

A

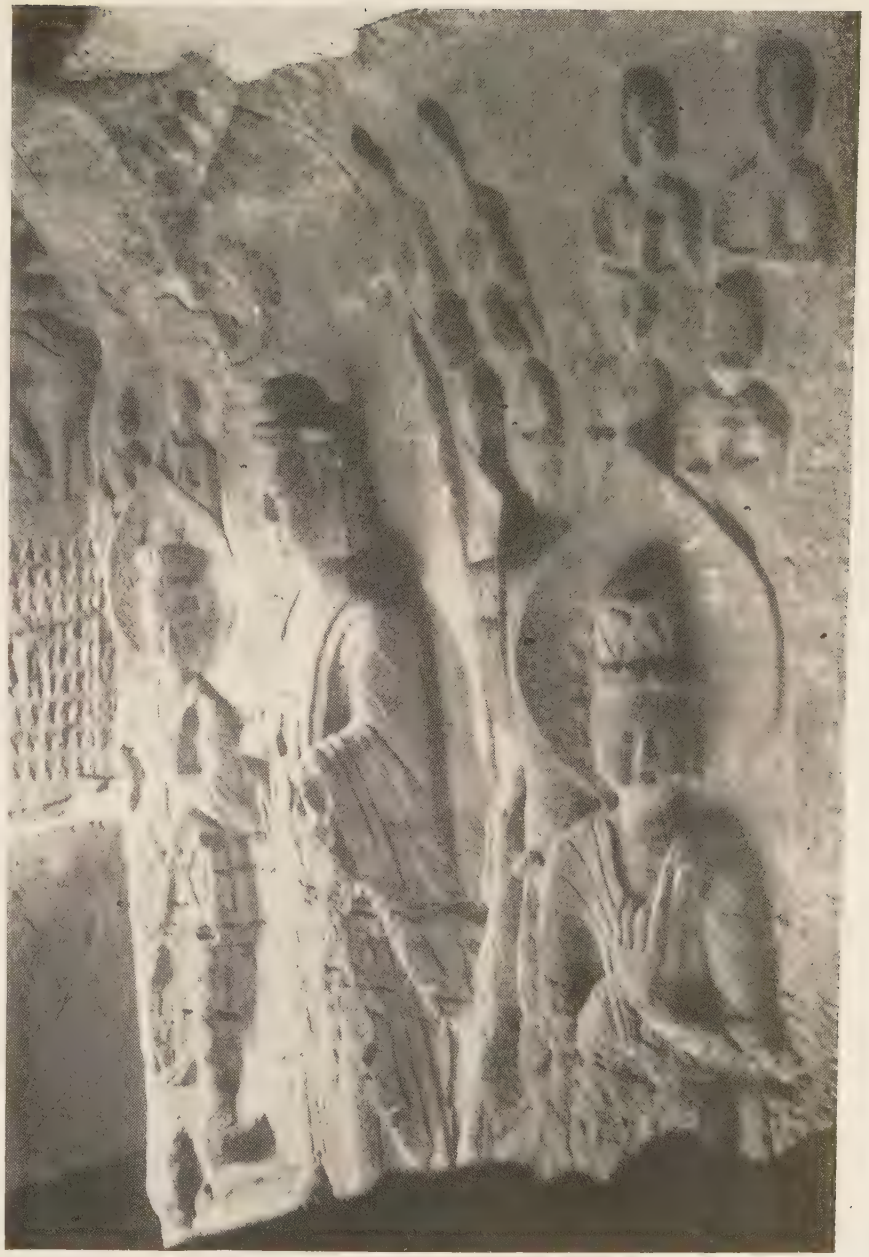
B

C



D

A—Bronze statuette of a Buddha, dated in the year 444 of the Northern Wei dynasty. (Mr. Eto. Tokyo.) *B*—Bronze statuette of a Sakyamuni Buddha, dated in the year 451 of the Sung dynasty. (Freer Gallery of Art, Washington, U.S.A.) *C* and *D*—Two views of a stele representing *Buddha seated on the lion throne,* and *the Birth, the Bath* and *first seven steps of Buddha,* dated in the year 457 of the Northern Wei dynasty. (Dr. T. Dan, Tokyo)



A—Garuda Raja seated on a bird, and part of a Dvarapala. (Entrance to Cave 8, Yün Kang, Shansi.) *B*—A Buddha accompanied by two Bodhisattvas. (Cave 4, Yün Kang, Shansi)

A colossal Buddha. (Cave 21, Yün Kang, Shansi)

A—Maitreya Buddha seated in a niche accompanied by two Bodhisattvas in one of the Western Caves. (Yün Kang, Shansi.) *B*—Part of the north wall in the Lao Chün Cave. (Lung Mên, Honan)

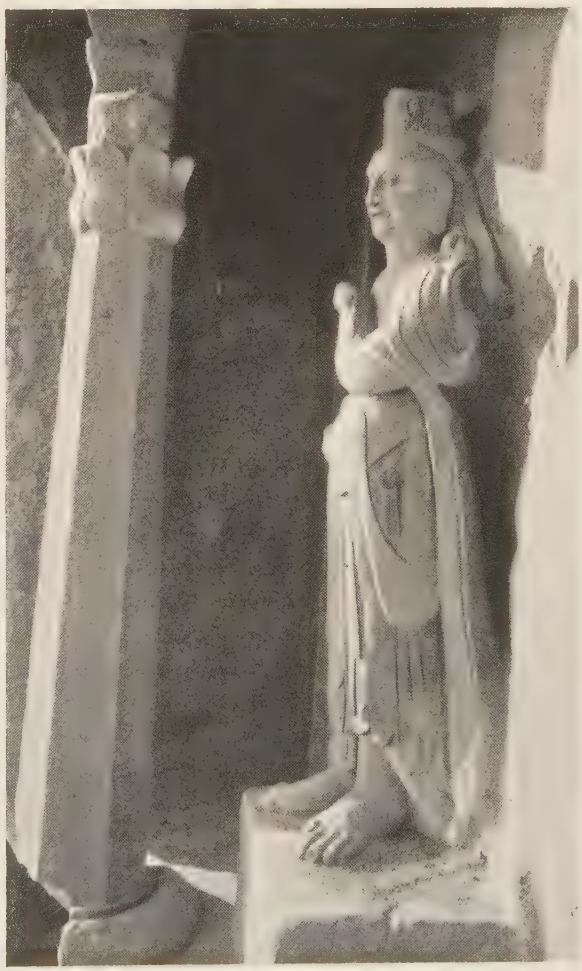
Two of the principal statues, representing a standing Buddha accompanied by a Bodhisattva, at Shih K'u Ssŭ. (Kung Hsien, Honan)

Front, side and back of a Buddhist memorial stele dated in the year 529 of the Northern Wei dynasty. (Museum of Fine Arts, Boston, U.S.A.)

A

B

C



A—Seated Buddha between two Bodhisattvas. (Cave 2, T'ien Lung Shan, Shansi.) *B*—Sakyamuni Buddha seated on the lotus throne. (Cave 8, T'ien Lung Shan, Shansi.) *C*—Dvarapala standing at the entrance to Cave 10. (T'ien Lung Shan, Shansi)

A

B

A—Seated Buddha of colossal size. (Cave 3, T'o Shan, Shantung.) B—Upper part of a standing Bodhisattva. (Yün Mên Shan, Shantung)

The colossal Buddha, accompanied by two bhikshus and two Bodhisattvas. (Lung Mên, Honan)

A

B

A—Kuanyin seated on rocks, surrounded by worshippers. Dated in the year 1299 of the Yüan dynasty. (Miss A. Getty, Paris). *B*—Bodhisattva seated on a high floral pedestal. (Messrs. Yamanaka and Co., New York)

JADES, ENAMELS AND LACQUER. *By W. W. Winkworth*

THIS title must be explained and excused. A macédoine of minor arts ought to include other ingredients; and even a brief survey of each subject separately would be impossible here, so I can claim neither catholicity nor completeness. Chinese jade is a large subject which ought to receive more thorough treatment than I can give it, but I am able to reproduce for the first time (thanks to the kindness of the collectors who have lent them) some examples which really add to our knowledge of early Chinese art. I refer especially to PLATE 1 B and PLATE 2 F. But I am sorry to seem to slight enamels and lacquer. Enamels on metal are, of course, less important than bronzes, jades, or ceramics, because roughly speaking they flourished only from the Yüan dynasty onwards. They were introduced from the West, as one of their Chinese names shows. It is a corruption of an ancient name for Constantinople or Byzantium.

There exist, in the Nara Treasury in Japan, five examples of T'ang dynasty lacquer, which have been already reproduced. There is now in the British Museum a datable Sung piece, sadly damaged, but interesting for the resemblance of its shape to one well-known in Sung porcelain. It is undecorated. I have reproduced on PLATE 5, two seventeenth or eighteenth century screens of "incised lacquer."

The subject of jades has been treated archæologically, as it deserves, by Dr. Laufer, and its artistic side, as well as its attractive associations with magic and folklore (which should win the heart of everyone who loves fairy tales), have been dealt with in Dame Una Pope-Hennessy's recently published book.

Early Chinese jades have only just begun to be seen in Europe. How little the Chinese themselves understood about their own antiquities, until European methods of archæological research began to be studied, is shown by the fact that Wu Ta-ch'êng is at some pains to disprove the theory current in China in 1889 that the *ts'ung*, one of which we reproduce here [PLATE 1 A], were wheel-naves. This did not prevent them from being much prized. All people of taste like to be surrounded by things which have sufficient intrinsic good qualities to make their proximity not so much noticeable, as pleasant when it is noticed. This is essentially the quality of old jades.

Most of them owe their beautiful colour and surface to burial or exposure to water. Jade is extremely hard and fractures in the same way as glass does, but not so easily, because, as Mr. Raphael points out in his introduction to the jades exhibited at the Burlington Fine Arts Club in 1915, it is extremely tough. This toughness is largely due to its fibrous structure, and being fibrous, it often contains cracks. Water containing iron may filter into these and gradually permeate the fibrous substance, staining it brown, and, what is more important, chemically dissolving one or other of the silicates of which it is composed, leaving the remainder much softer than jade is when undecomposed. This process may take place either before or after the piece is carved. In many cases the colour is due to impurities, and then it can be seen that it has obviously not filtered in through cracks and fissures, and is not localized round them as it is in the *ts'ung* in PLATE 1 A. PLATE 1 C, however, has been carved from a piece of jade whose brown markings, whether due to impurity or age, have been taken into account and utilized by the carver with a skill which deserves the highest admiration. The end of each spine, for instance, is brown, and the scales on the body are also brown, while the body is a soft but strong light green. The colour effect is like that of young beech shoots seen against last year's withered

leaves. The stainings on PLATE 1 A, and the local softness which accompanies them, have been formed after the piece was made: and the soft places have subsequently been worn, interfering, though very slightly, with the symmetry of the edges. The effect is quite different, less regular, but not less beautiful. The jade on PLATE 1 C is quite without signs of decay or wear and its beauty owes nothing to age.

I believe that the charming effect seen on Mr. Raphael's disc [PLATE 1 D] —where the design stands out dark against a light background, may be due to the Chinese habit, referred to by Bushell, of carrying old jades about and constantly giving them a rub, or shaking them up in bags with bran. The piece is a fine one and has that cared-for look, as though it had been affectionately cherished by many connoisseurs, which is absent from jades recently dug up. I believe the surface was originally entirely covered with the light-coloured bloom (or " mist " as Wu Ta-ch'êng calls it) seen in the depressions which form the background to the raised pattern. Rubbing has removed the bloom on the parts which stand out in relief, and here the brown colour is exposed. The few parts of this piece which are entirely unaffected by weathering or staining resemble ordinary modern jade of pale greenish colour. These parts, except for one streak which shows white in the photo, are all at the back. However, the Chinese did also, in early times, carve already stained and weathered jade found in rivers in pebble or boulder form.

The cup [PLATE 1 C] is a rare piece. Dr. Laufer expressly states that he doubts if any jade cups of early date existed outside China when he wrote.

The only piece of this form illustrated by Dame Una is a Sung piece very instructive for comparison with ours, even though it is not reproduced here. It looks like a Sung copy of a Chou bronze, in green jade, which seems by its colour to aim at imitating the patina.

In Mr. Eumorfopoulos' famous bronze, shaped like this jade, but with four handles (it is reproduced in PLATE 6 C under *Bronzes*), we find great profusion of detail combined with clearness and decision in design. It is just this complicated effect proper to *cire perdue* bronzes but not to jade, which the green jade cup seems to be imitating.

The cup on PLATE 1 B, whether Han or Chou, was certainly made during a classic epoch. There is no attempt (although the type of vessel is one more usually seen in bronze) at imitating bronze effects. While the contours of the shape are clear and decided, in the low relief of the surface pattern there are no hard lines or sharp edges. The colour is mostly due to exposure, burial, and staining, probably subsequent to the carving of the piece. The strongest patch of brown occurs on one of the handles; the ornament is here almost obliterated, evidently by moisture, which has affected the surface much as it does that of other hard substances like glass, causing an irregular pitting. In the interesting forgery exhibited at the Burlington Fine Arts Club in 1924 (No. 86) a straight edge is at one point broken as though by wear or corrosion. But the supposed corrosion has evidently been produced intentionally; it occurs on a part of the jade which happens to be the hardest part of the piece, having remained green and quite untouched by decay. Another point of comparison is this, that in PLATE 1 B, where there are lines, they are very deep and decided; they are less lines than part of the modelling. In the recarved or modern piece, the patterns seem to be formed by a series of crowded scratchy lines. However, though in PLATE 1 B it is true there are no " raw " *lines* in the surface ornament,

there are very decided sharp edges to the deeply cut grooves, edges which a carver of the Ch'ing, or even perhaps of the Sung dynasty, would have softened to a more subtle rotundity. The vigorous carving of this piece, therefore, contrasts equally strongly with the feeble roughness of a forgery or later imitation, and the uniform suavity and softness of a fine late piece.

I emphasize these points because two-handled jade cups are not uncommon; but almost all are either intentionally archaistic (when " raw lines " are usually found on them) or carvings of the later dynasty which frankly reflect the taste of their time though perhaps carved from brown-stained or mottled jade, instead of the usual lighter-coloured mineral from the mines. Both these kinds are often of great charm, but do not come under the class of early jade cups which Dr. Laufer says is so rare. The only piece known which seems to resemble this is described merely as " an ancient jade bowl dug up in Fêng-siang fu " (Laufer, Fig. 200), so its date must remain uncertain. PLATE 2 D is a thin disc of golden yellow colour. The design is interesting, and the style rhythmic and rather tinged with Western influence (the bird is especially suggestive of Sassanian art) is uncommon. Carved on both sides, this thin piece is technically a great achievement (for jade will not split like slate, but has to be ground flat).

PLATE 2 F is a piece of a type hitherto unknown outside China, but very similar to a specimen illustrated by Wu Ta-ch'êng (Laufer, Fig. 145). This piece, however, was found recently, and has strong claims to a provenance and history. Mr. Bosch Reitz, in the *Bulletin of the Metropolitan Museum of Art*, May, 1924, refers to a find at Hsin-chêng, near K'ai-fêng Fu, and illustrates some jades found there. This piece probably came from the same find, of which Mr. Bosch Reitz gives interesting details. The carving is exceptional both in finish and design. It is much decomposed apparently, but not stained at all. It has been covered with vermilion, like all the objects in the same " find," and traces still adhere to it. It resembles in style a gold ornament of elaborate pattern illustrated by Mr. Yetts in this volume [*Bronzes*, PLATE 9 D].

The naturalistic little bear [PLATE 2 C] is uncommon, and the fact that it is left flat and unworked at the back makes one wonder whether it was not intended as a piece of applied ornament. A small gilt bronze ascribed to the T'ang dynasty, of the same type and comparable size ($1\frac{5}{8}$ in.), is illustrated in the Burlington Fine Arts Club *Catalogue of Chinese Art*, 1915 (Plate IV, M. 39).

PLATE 2 E is an object which has the pleasant natural surface of an unworked jade pebble, without being, as the Chinese love to make things, rather too quaint and " rustic."

The fish [PLATE 3 A] emits a cold, high note when struck. The markings, whether intentionally or not, suggest water; and the slab of jade, not quite flat, suggests the movement of a fish without undue naturalism.

PLATE 2 A is a double vase; there is a fine Sung bronze of the type and also one in Ch'ien Lung jade in the Salting Collection, where a large number of jades of this period can be seen, remarkable for their somewhat monotonous perfection, uniform colour, elaborate workmanship, and general appearance of costliness.

Early jades were for the most part definitely ceremonial or religious in character, but later jades came more and more to be carved as *bibelots* for the amateur's study-table or cabinet. Good pieces of this sort have an agreeable solidity [see PLATES 3 A and B]; they have not quite ceased to be pebbles. Ceremonial considerations no longer dictated the shapes; the carver devoted

himself wholeheartedly to making the material yield up all its beauties to the eye and hand.

The forms lose their dignity, but they gain a certain good-natured absence of angles and corners; they begin to have that *bonhomie* and half-unconscious humour, till lately thought to be the chief charm of Chinese art, which forbids us to take them quite seriously and permits us to caress them with affection but without respect.

Many productions of the Ming and Manchu dynasties may be criticized as being merely pretty, that is, possessing merely " a kind of effectiveness which has no basis in art." In a materialistic age, a love of prettiness, and interest in quality of materials rather than quality of thought, design or execution, is natural. It is at all times legitimate, as long as it does not exclude other tastes. That is why collectors who can appreciate the qualities of good painting and fine works of art of the age when, as Sir Hercules Read has said, " an intrinsically grand art existed in China,"* do not despise either Ming and Ch'ing porcelains, or the lesser arts of those dynasties.

Mr. Hobson's articles in the BURLINGTON MAGAZINE (June, July, and September, 1912), have drawn deserved attention to the merits and distinctive styles of *cloisonné* enamels from the T'ang to the Manchu dynasty. It is interesting, as he points out (and Mr. Koop, in his all too brief introduction to the subject in the Burlington Fine Arts Club *Catalogue*, 1915, emphasizes the same fact), to notice the gradual decline in the quality and beauty of the metal *cloisons* which enclose the enamels. In the later periods, they tend to be of uniform thickness, and seem intent only on the mechanical business of enclosing the enamels within the boundaries of a dull and formal design, often monotonously repeated, or one of those infinitely extensible diaper patterns which were so popular in the Ch'ien Lung period.

In some very early pieces the enamels have a peculiar transparency (*e.g.*, the grapes in PLATE 4 B), and a fine white enamel such as forms the background of the grape pattern was successfully used. PLATE 4 A is interesting for its close resemblance in style to *champlevé* enamel (indeed, without removing the enamel, it is hard to decide whether it is *champlevé* or *cloisonné*). PLATE 4 C has an uncommon black background, and PLATE 4 D is an example of Canton enamel; again the black ground of the border and bottom is effective.

William Morris said that a small article of luxury could not be over-decorated, if it was well decorated.

This snuff box is the charming, if frivolous, product of a period (the early eighteenth century), when Chinese and Europeans were still enjoying their first chuckles over one another's absurdities and their first delighted surprise at the superficial picturesqueness of each other's unfamiliar civilizations. It is decorated inside with European figures, and the cupids on the border are entirely Western personifications of love, which is symbolized in China by the Mandarin duck and her drake seen just below the hinge of the box.

* Burlington Fine Arts Club *Catalogue of Chinese Art*, 1915.

A

B

C

D

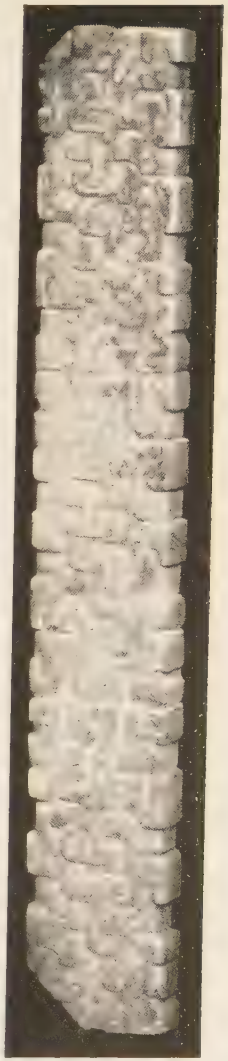
A—Ceremonial object (*ts'ung*); green jade with brown marking. Height $2\frac{3}{4}$ in. Perhaps Chou dynasty. (British Museum.) *B*—Cup, originally pale green jade, stained uniformly golden brown with patches of russet. Height $2\frac{5}{8}$ ins., width $8\frac{3}{4}$ ins. (Mr. H. J. Oppenheim.) *C*—Ring coloured like the green of young foliage with dead leaf markings. Diameter $4\frac{7}{8}$ ins. Perhaps Sung dynasty. (British Museum.) *D*—Disc; phœnixes with intertwined necks in low relief; greenish brown on buff ground. Diameter, $3\frac{7}{8}$ ins. Han dynasty. (Mr. O. C. Raphael)

A

B

C

F



D

E

A—Double vase; between is a phœnix standing on the head of a bear with bat's wings; colour like sun-bleached walnut wood. Height $4\frac{1}{8}$ ins. Sung dynasty (?). (Mr. H. J. Oppenheim.) *B*—Amulet pierced for suspension, shaped as a cicada. Dark brown, actual size. Han dynasty. (Mr. O. C. Raphael.) *C*—Bear in black jade. Height 2 ins. Probably T'ang dynasty. (Mr. O. C. Raphael.) *D*—Disc engraved on both sides with the animals of the Four Quarters; uniform yellow translucent jade. Diameter about $4\frac{1}{2}$ ins. (Mr. O. C. Raphael.) *E*—Irregular oval libation vessel; black, green and white jade. Height $2\frac{13}{16}$ ins. Sung or Ming dynasty (?). *F*—Whitish jade pierced from top to bottom with narrow hole. Height 5 ins. Probably Chou dynasty. (Mr. O. C. Raphael)

A

B

C

A— Fish-shaped gong; pale watery green. Length 16 in. Ch'ing dynasty. (Mr. O. C. Raphael.) *B*—Vessel shaped as a sacred fungus; pale jade powdered with strong golden russet spots. Length about 7 in. Ming dynasty. (Mr. J. N. Collie.) *C*—Three goats, dark horn-coloured jade. Length about 5 in. Ming dynasty. (Mr. S. D. Winkworth)

A

B

C

D

A—Disc of *cloisonné* enamels with date of the Hsüan Tê period. Carved black wood stand of later date. Dia. $6\frac{1}{2}$ in. *B*—Dish, *cloisonné* enamel with purple grapes on creamy white ground. Dia. $6\frac{3}{4}$ in. Early Ming dynasty. *C*—Box of *cloisonné* enamel, dark greenish black ground. Dia. 10 in. Ming dynasty or 17th century. *D*—Snuff box of Canton enamel, painted inside and out. Length $2\frac{3}{4}$ in. (All in the possession of Mr. S. D. Winkworth)

B

A—Lacquer screen; pictorial panel in warm tones with golden-buff ground; dark brownish border. Height 3 ft. 9 in. Ch'ing dynasty. *B*—Back of a lacquer screen; black ground thickly lacquered. Height 5 ft. 8 ins. Ch'ing dynasty. (Both in the possession of Mr. S. D. Winkworth)

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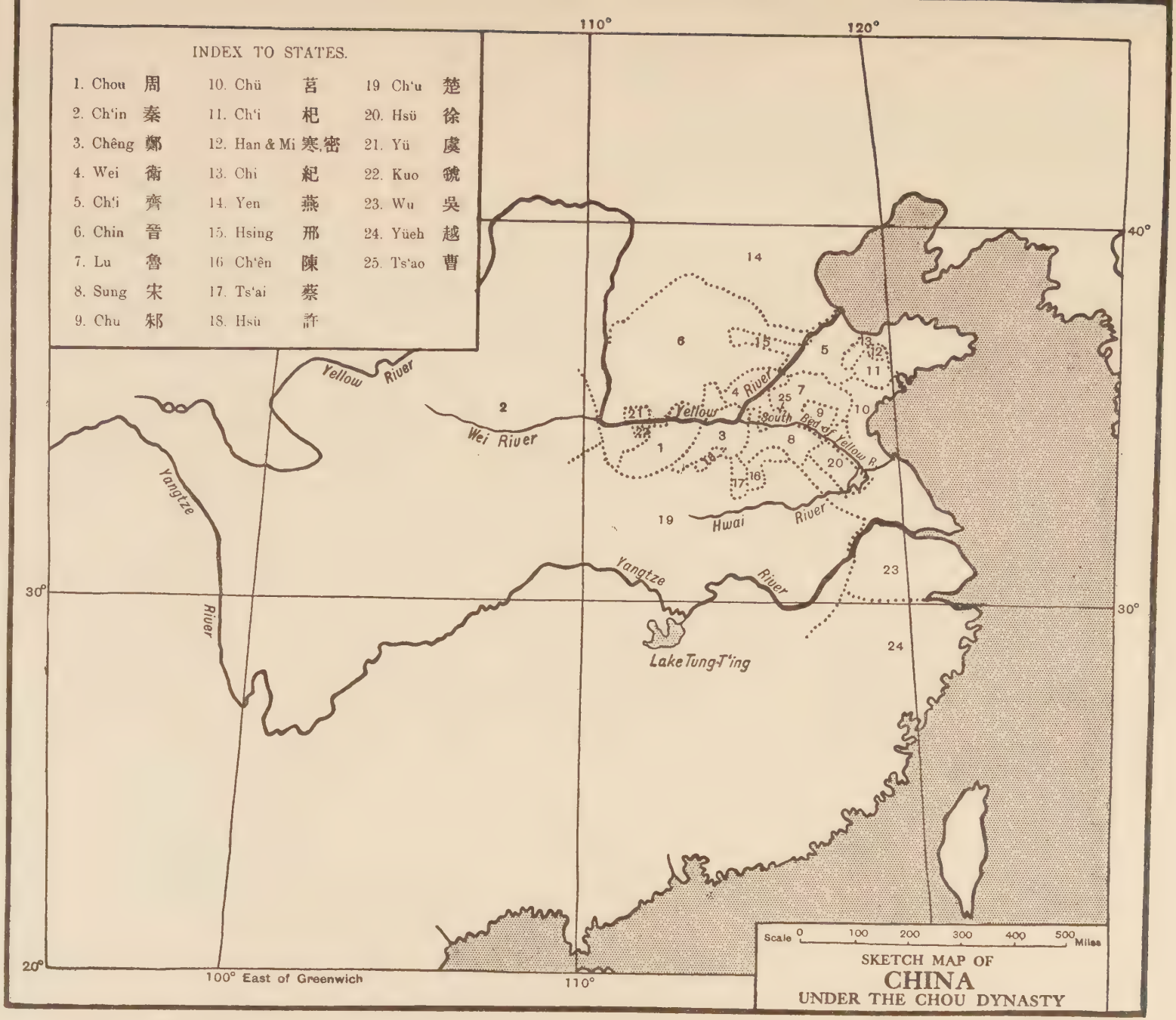
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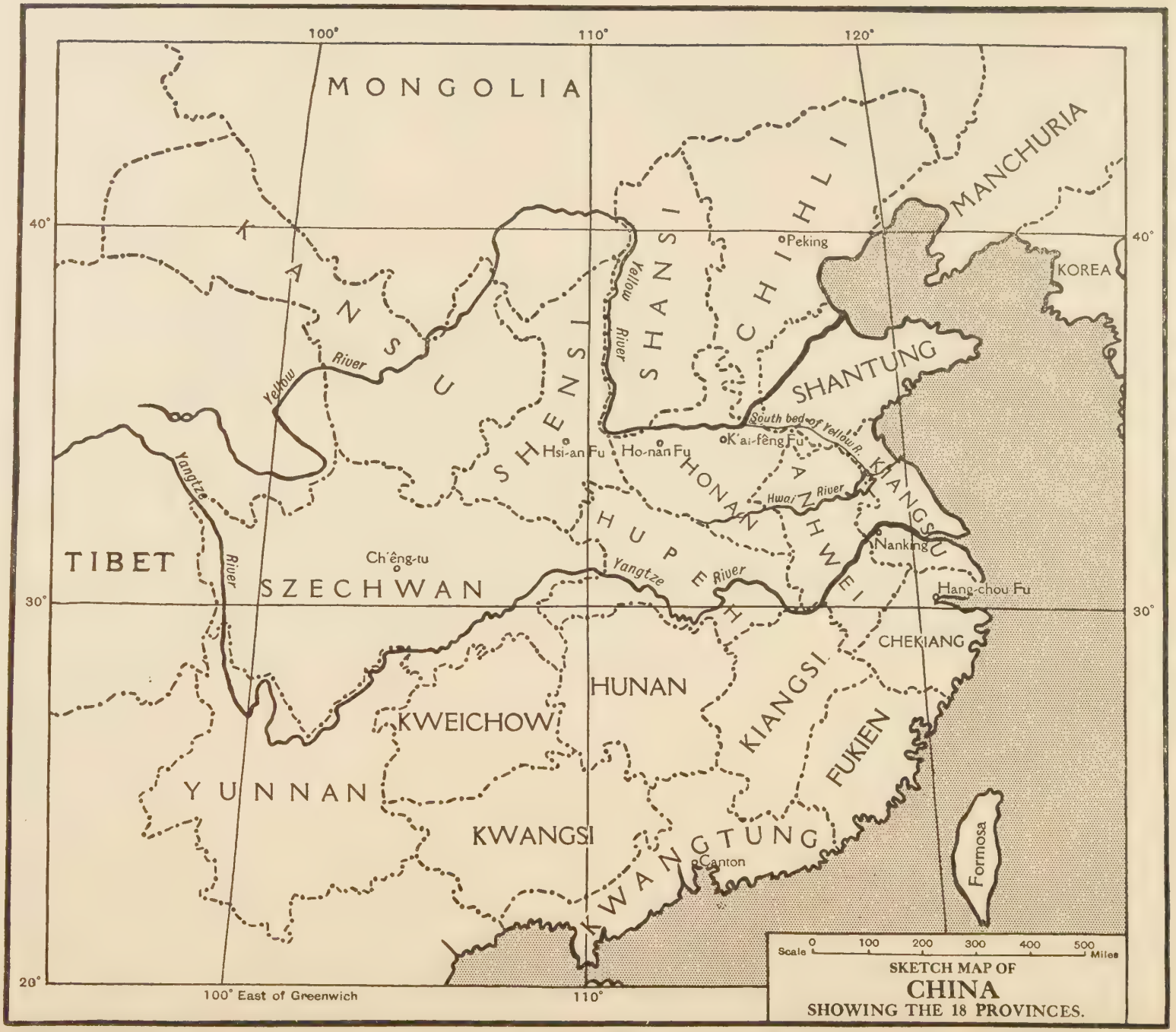
1. Chou 周
2. Ch'in 秦
3. Chêng 鄭
4. Wei 衛
5. Ch'i 齊
6. Chin 晉
7. Lu 魯
8. Sung 宋
9. Chu 邾
10. Chü 莒
11. Ch'i 杞
12. Han & Mi 寒,密
13. Chi 紀
14. Yen 燕
15. Hsing 邢
16. Ch'ên 陳
17. Ts'ai 蔡
18. Hsü 許
19. Ch'u 楚
20. Hsü 徐
21. Yü 虞
22. Kuo 虢
23. Wu 吳
24. Yüeh 越
25. Ts'ao 曹
110°
120°
40°
30°
20°
Yellow River
Wei River
Yangtze River
Hwai River
Lake Tung-T'ing
South Bend of Yellow R.
100° East of Greenwich
Scale 0 100 200 300 400 500 Miles
SKETCH MAP OF
CHINA
UNDER THE CHOU DYNASTY


100°
110°
120°
40°
30°
20°
MONGOLIA
MANCHURIA
KOREA
Peking
CHIHLI
SHANSI
Yellow River
KANSU
Yellow River
SHENSI
SHANTUNG
South bed of Yellow R.
K'ai-fêng Fu
Hsi-an Fu
Ho-nan Fu
HONAN
Hwai River
KIANGSU
ANHWEI
Nanking
Yangtze River
HUPEH
Hang-chou Fu
TIBET
Ch'êng-tu
SZECHWAN
Yangtze River
CHEKIANG
HUNAN
KWEICHOW
KIANGSI
FUKIEN
YUNNAN
KWANGSI
KWANGTUNG
Canton
Formosa
Scale 0 100 200 300 400 500 Miles
SKETCH MAP OF
CHINA
SHOWING THE 18 PROVINCES.
100° East of Greenwich

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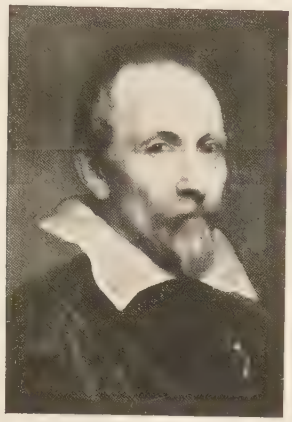

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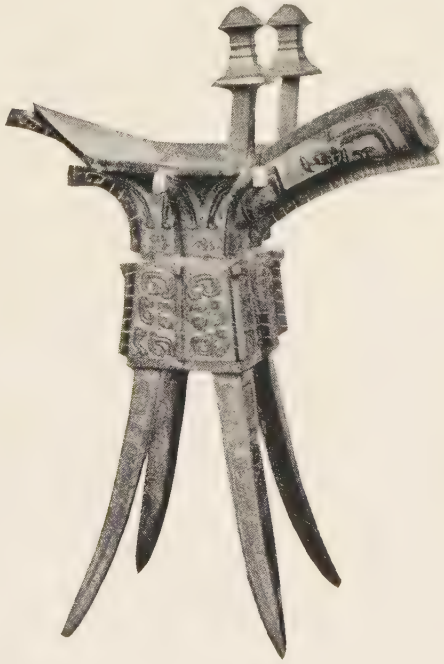

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FUKIEN
KWEICHOW
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KWANGSI
KWANGTUNG
HAINAN
FORMOSA
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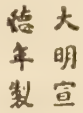
Yangtze River
Hwai River
South bed of Yellow River
LIU LI CHÜ
PEKING
Wu ching hsien
TING CHOU
Ch'ü yang hsien
PING TING CHOU
Yü tzü hsien
Hsing chou
TZU CHOU
Yen shên chên
PO SHAN HSIEN
HO CHOU
Ping yang Fu
Tsou hsien
Yi hsien
Hua ting hsien
PAI SHUI
LEI HSIANG
YO CHOU
Ting Chou
Kuan Chung
Nan Shan
Hua ching Fu
Lo yang
CHÊNG CHOU
Kaifeng fu
CH'ÊN LIU
Têng fêng hsien
Shan chou
Yi yang hsien
CHUN CHOU
JU CHOU
HSÜ CHOU
HSIAO HSIEN
SU CHOU
SZE CHOU
TÊNG CHOU
Ju ning Fu
Shou chou
Yi chên
Kua chou
NANKING
Yi hsing hsien
SHANGHAI
Soo chou
Chang chou chên
HSUAN CHOU
Ka shan
YÜ HANG HSIEN
HANG CHOU
Yueh chou
YU YAO
HSIANG SHAN
Chi mên hsien
Fu têng
Wu chou
HU TIEN
CH'ANG CHOU CHÊN
Wu yüan hsien
Hung chou
Makêng
Chü chou
Wên chou Fu
LUNG CH'UAN
LI SHUI HSIEN
CHIN TS'UN
LIN CH'UAN
Shao wu Fu
NAN FÊNG HSIEN
Ssü tu
CHIEN YANG
Lan ch'i
CHI CHOU
T'ai ning
TÊ HUA
Tzü tsao
An ch'i
Tung an hsien
Amoy
Pakwoh
Ch'ao chou Fu
Kuangchow (Canton)
Shihwan
Fat shan
Chao ching Fu
Yang chang hsien
Ch'inchou
Yamchou
Lienchou
Lungshan
Lake Tung Ting
Yo chou
Tayi
Chêng tu
Sketch Map of CHINA, showing Pottery & Porcelain Factories
Tang dynasty factories :- + Ta yi.
boundaries :-
Sung & Yüan dynasties factories :- ⊕ YO CHOU
boundaries
Ming & Ch'ing dynasties factories :- △ Chêng tu
boundaries :-
Note: Factories are marked in the dynasty in which they originated
Scale 0 50 100 150 200 250 Miles
116°
110°
114°
118°
122°
42°
38°
34°
30°
26°
22°
114° East of Greenwich

DATE MARKS

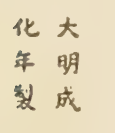
Dates may be indicated either by the reign-title or by cyclical characters or by a combination of both. The following marks, found chiefly on porcelain, show reign-titles.

This is an example of a six-character mark. It is read from above downwards and from right to left. The first two characters are TA MING, the name of the dynasty; the second two are HSÜAN TÊ, the reign-period; and the last two are NIEN CHIH, meaning "period made." A version in archaic "seal" characters is shown on the right.

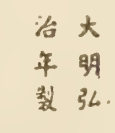


MING DYNASTY.

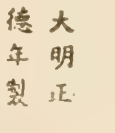
Below are some of the commoner date marks of the Ming dynasty. The six-character marks are followed by some four-character marks in which the name of the dynasty is omitted. It is the custom to refer to Emperors by the names of their reign-periods.



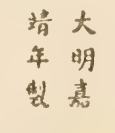
CH'ÊNG HUA (1465—1487)



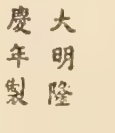
HUNG CHIH (1488—1505)



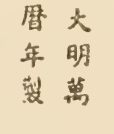
CHÊNG TÊ (1506—1521)



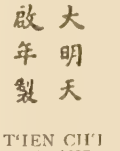
CHIA CHING (1522—1566)



LUNG CH'ING (1567—1572)



WAN LI (1573—1619)



T'IEN CH'I (1621—1627)

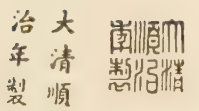
HUNG WU (1368—1398)

YUNG LO (1403—1424)

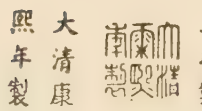
CH'ÊNG HUA (1465—1487)

CH'UNG CHÊN (1628—1643)

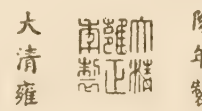
MANCHU OR CH'ING DYNASTY.



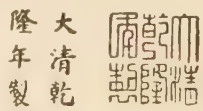
SHUN CHIH (1644—1661)



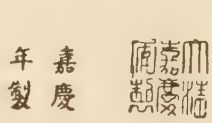
K'ANG HSI (1662—1722)



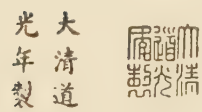
YUNG CHÊNG (1723—1735)



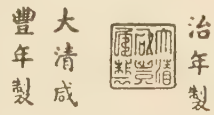
CH'IEN LUNG (1736—1795)



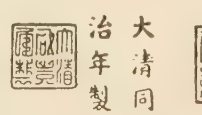
CHIA CH'ING (1796—1820)



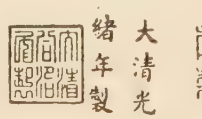
TAO KUANG (1821—1850)



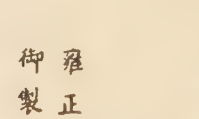
HSIEN FÊNG (1851—1861)



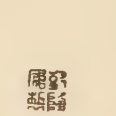
T'UNG CHIH (1862—1884)



KUANG HSÜ (1875—1908)



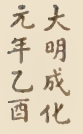
Made by Imperial order in the Yung Chêng period.



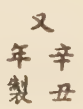
CH'IEN LUNG (1736—1795) Name of dynasty omitted.

CYCLICAL DATE MARKS.

The Chinese cycle is a period of 60 years, and each year is indicated by combining two characters, the first being one of the Ten Celestial Stems and the second one of the Twelve Earthly Branches.

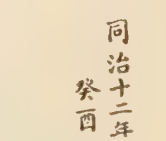


Cyclical year *i-yu* (1465) of the Ming reign-period Ch'êng Hua.



Made in the cyclical year *hsin ch'ou* recurring (1721), indicating the recurrence of this date under K'ang Hsi, who reigned for over sixty years.

Made in the cyclical year *ping hsü* (1766?), indication of which cycle is here omitted.



Cyclical year *kuei yu* (1873), being the 12th of the T'ung Chih period.

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In the following table the first horizontal line of characters represents the Ten Stems. If the eye is carried vertically downwards from the Stem which occurs in an inscription until the Branch character is recognized, the date is found by taking the number printed here against the Branch to represent the year calculated from the beginning of the particular cycle concerned. From the end of the Yüan period onwards the cycles began in 1324, 1384, 1444, 1504, : 1564, 1624, 1684, 1744, 1804, 1864, and 1924 A.D.

甲 chia	乙 i	丙 ping	丁 ting	戊 mou	己 chi	庚 keng	辛 hsin	壬 jên	癸 kuei
1 子 tzŭ	2 丑 ch'ou	3 寅 yin	4 卯 mao	5 辰 ch'ên	6 巳 sзŭ	7 午 wu	8 未 wei	9 申 shên	10 酉 yu
11 戌 hsü	12 亥 hai	13 子	14 丑	15 寅	16 卯	17 辰	18 巳	19 午	20 未
21 申	22 酉	23 戌	24 亥	25 子	26 丑	27 寅	28 卯	29 辰	30 巳
31 午	32 未	33 申	34 酉	35 戌	36 亥	37 子	38 丑	39 寅	40 卯
41 辰	42 巳	43 午	44 未	45 申	46 酉	47 戌	48 亥	49 子	50 丑
51 寅	52 卯	53 辰	54 巳	55 午	56 未	57 申	58 酉	59 戌	60 亥

HALL MARKS

聚順美玉 / 製堂

CH'Ü SHUN MEI YÜ T'ANG CHIH
"Made at the Ch'ü Shun (Abundant Prosperity) Hall of Beautiful Jade."

大樹堂製

TA SHU T'ANG CHI
"Made at the Big Tree Hall."

奇玉堂製

CH'I YÜ T'ANG CHIH
"Made at the Rare Jade Hall."

怡玉堂製

I YÜ T'ANG CHIH
"Made at the Ductile Jade Hall."

益右堂製

I YU T'ANG SHIH
"Made at the Hall of Profit and Prosperity."

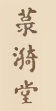
養和堂製

YANG HO T'ANG CHIH
"Made at the Hall for the Cultivation of Harmony."

彩潤堂製

TS'AI JUN T'ANG CHIH
"Made at the Hall of Brilliant Colours."

YÜAN WÊN WU KUO CHIH CHAI
"Pavilion where I wish to hear of my faults."



LU YI T'ANG
"The Hall of Waving Bamboos."

CHU CHIH CHÜ
"The Red Rock Retreat."

HSIEH-CHU TSAO
"Made at the Hsieh Bamboos."

HSIEH-CHU CHU-JÊN TSAO
"Made by the Lord of the Hsieh Bamboos."

WAN SHIH CHÜ
"The Myriad Rocks Retreat."

樞府

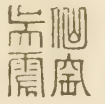
SHU FU
"Imperial Palace." Mark of the Yüan dynasty (1280-1367).

大雅齋

TA YA CHAI
Hall-mark and motto of the late Empress Dowager

POTTERS' MARKS

These are not common in China. The first of the three marks reproduced below is to be read in inverse fashion, from left to right.

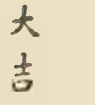


WU CHÊN-HSIEN YAO
" Pottery of Wu Chên-hsien."

KO MING-HSIANG CHIH
" Made by Ko Ming-hsiang."

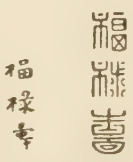
KO YÜAN-HSIANG CHIH
" Made by Ko Yüan-hsiang."

MARKS OF DEDICATION AND GOOD WISHES



TA CHI
" Great Good-luck."

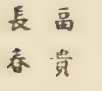
WAN SHOU WU CHIANG
" A myriad ages never ending."



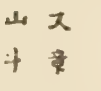
FU LU SHOU
" Happiness, Rank and Longevity."

YUNG CH'ING CH'ANG CH'UN
"Eternal Prosperity and enduring Spring."

CH'ANG MING FU KUEI
" Long Life, Riches and Honour."



FU KUEI CH'ANG CH'UN
" Riches, Honour and enduring Spring."



WÊN CHANG SHAN TOU
" Scholarship high as the mountains and the Great Bear."

C'HING
" Congratulations."

SHOU
" Longevity."
Known in Holland as the Spider mark.

CHI HSIANG JU I
" Good fortune and fulfilment of wishes."

TÊ HUA CH'ANG CH'UN
" Virtue, Culture and enduring Spring."
WAN LI NIEN TSAO
" Made in the Wan Li period."

CHIH
" By Imperial order."

SHUANG HSI
" Double, or wedded, Joy." Inscribed on bridal presents.

BARAGON TUMED
" For the Princess of the west wing of the Tumed Mongolian Banners."

MARKS IN PRAISE OF THE PIECES INSCRIBED

YÜ. " Jade."

KU. " Ancient."

WÊN. " Artistic."

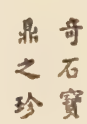
CHÊN
" Precious, a Gem."

CHÊN YÜ
" True Jade."

CH'I YÜ PAO TING CHIH CHÊN
" A Gem among precious vessels of rare Jade."

WAN YÜ
" Trinket Jade."

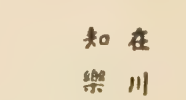
YA WAN
" Artistic Trinket."



CH'I SHIH PAO TING CHIH CHÊN
"A Gem among precious vessels of rare Stone."

CHÊN WAN
" Precious Trinket."

CH'I CHÊN JU YÜ
" Rare and precious as Jade."



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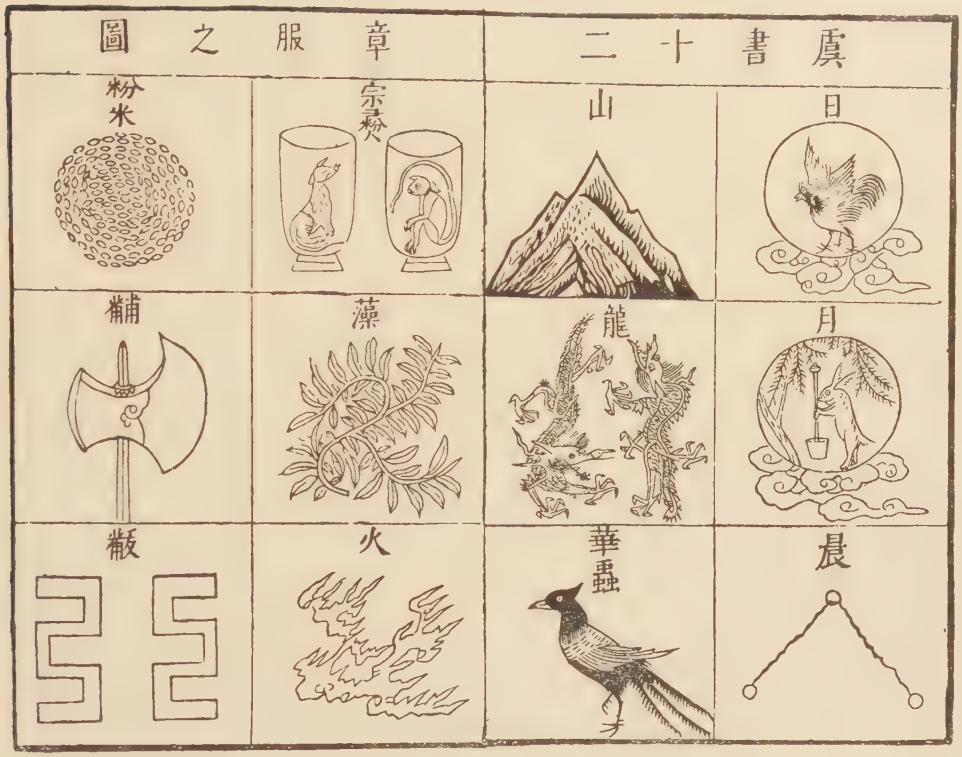
SYMBOLIC MARKS

THE EIGHT TRIGRAMS (*pa kua*), in the centre of which is a symbol for the Two Regulating Powers (*yin* and *yang*).

THE TWELVE ORNAMENTS (*shih-êrh chang*) embroidered on the Emperor's sacrificial robes. The nobles were restricted to the use of certain of them, according to rank.



THE EIGHT PRECIOUS OBJECTS (*pa pao*).

CHU. A Jewel.

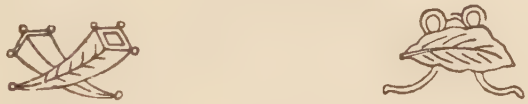
CH'IEN A "Cash."

FANG-SHÊNG Symbol of Victory.

SHU. Pair of Books.

HUA A Painting.

CH'ING Musical Stone of Jade.



CHÜEH Rhinoceros-horn Cups.

AI-YEH Artemisia Leaf.

THE EIGHT BUDDHIST EMBLEMS OF HAPPY AUGURY (*pa chi hsiang*)

LUN Wheel and Flames.

LO Conch-shell.

SAN Umbrella.

KAI Canopy.

HUA Lotus Bloom.

P'ING Vase.

YÜ Pair of Fish.

CHANG. Endless Knot.

MISCELLANEOUS SYMBOLS.

SVASTIKA AND LOZENGE.

TING. Four-legged Censer.

LIEN HUA "Lotus Bloom."

LING CHIH "Sacred Fungus."

MEI HUA Sprig of Prunus.

T'U The Hare of Moon-lore.

PI TING JU I Brush, ink-cake and sceptre, meaning "May it be fixed as you wish."

THE RULERS OF CHINA

NOTE: The following table includes most of the important dynasties which have ruled independently in China. Limitation of space necessitates omission of some; for instance, the sixteen Royal Houses (mostly of Tartar Race) which rose and fell in the fourth century and early part of the fifth, while the Chin nominally held the imperial power. Nor is it attempted to give account of the innumerable semi-independent states and the illegitimate dynasties.

Periods and Dynasties	Began	Years of Duration	Number of Rulers	Capitals
THE FIVE SOVEREIGNS 五帝 (mythical)	B.C. 2953	748	9	
EPOCH OF THE THREE DYNASTIES 三代				
HSIA 夏 (legendary)	2205	439	17	An-i 安邑 (in Shansi); Yang-hsia 陽夏 (nr. T'ai--k'ang H. in Honan)
SHANG 商 from B.C. 1401 called YIN 殷	1766	644	28	Po 亳 (nr. Kuei-tê F. in Honan); Yin 殷 (in north of Honan)
CHOU 周	1122	867	34	Hao 鎬 (nr. Hsi-an F. in Shensi); Lo-i 洛邑 (nr. Honan F. in Honan)
CH'IN 秦	255	49	6	Hsien-yang 咸陽 (in Shensi)
FORMER HAN 前漢	206 A.D.	231	15	Ch'ang-an 長安 (Hsi-an F. in Shensi)
LATER HAN 後漢	25	195	12	Lo-yang 洛陽 (Honan F. in Honan)
THE THREE KINGDOMS 三國				
WEI 魏	220	45	5	ditto
SHU HAN 蜀漢	221	44	2	Ch'êng-tu 成都 (in Sze-chwan)
WU 吳	222	58	4	Wu-ch'ang 武昌 (in Hu-peh); Chien-yeh 建業 (Nanking)
WESTERN CHIN 西晉	265	52	4	Lo-yang
EASTERN CHIN 東晉	317	103	11	Chien-k'ang 建康 (Nanking)

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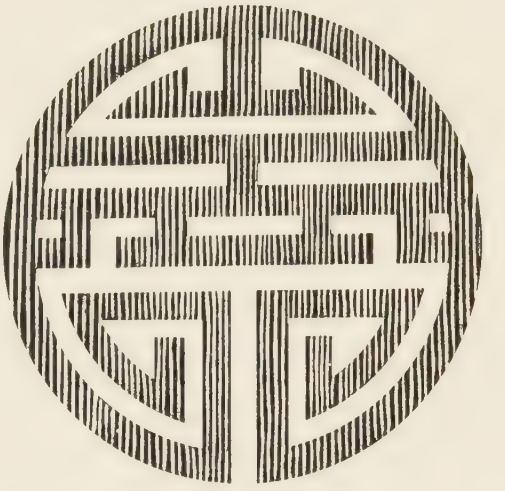

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Periods and Dynasties		Began	Years of Duration	Number of Rulers	Capitals
EPOCH OF SOUTH AND NORTH 南北朝		A.D.			
SOUTH	LIU SUNG 劉宋	420	59	9	Chien-k'ang
	SOUTHERN CH'I 南齊	479	23	7	ditto
	LIANG 梁	502	55	6	ditto and Chiang-ling 江陵 (Ching-chou F. in Hupeh)
	CH'ÊN 陳	557	32	5	ditto
NORTH	NORTHERN WEI 北魏	386	149	15	P'ing-ch'êng 平城 (nr. Ta-t'ung F. in Shansi) Lo-yang from 494
	EASTERN WEI 東魏	534	16	1	Yeh 業 (nr. Lin-chang F. in Honan)
	WESTERN WEI 西魏	535	22	3	Ch'ang-an
	NORTHERN CH'I 北齊	550	39	7	Yeh
	NORTHERN CHOU 北周	557	32	5	Ch'ang-an
SUI 隋		589	29	4	Ch'ang-an Lo-yang
T'ANG 唐		618	289	22	ditto
EPOCH OF THE FIVE DYNASTIES 五代					
	LATER LIANG 後梁	907	16	2	Lo-yang
	LATER T'ANG 後唐	923	13	4	ditto
	LATER CHIN 後晉	936	11	2	Pien-liang 汴梁 (nr. K'ai-fêng F. in Honan)
	LATER HAN 後漢	947	4	2	ditto
	LATER CHOU 後周	951	9	3	ditto
TARTAR DYNASTIES					
	LIAO 遼	907	218	9	Nan-ching 南京 (Peking) and four other capitals
	CHIN 金	1115	145	10	Nr. Kirin in Manchuria Peking from 1151 Pien-liang from 1161
HSI HSIA 西夏		1032	195	10	Hsing Chou 興州 (Ning-hsia F. in Kansu)
NORTHERN SUNG 北宋		960	167	9	Pien-liang
SOUTHERN SUNG 南宋		1127	153	9	Lin-an 臨安 (Hang-chou F. in Chekiang)
YÜAN 元		1280	88	9	Ta-tu 大都 (Peking) Shang-tu 上都 (in Chihli)
MING 明		1368	276	17	Nanking Peking 北京 from 1409
CH'ING 清		1644	268	10	Peking
REPUBLIC 中華民國		1912	——	——	ditto

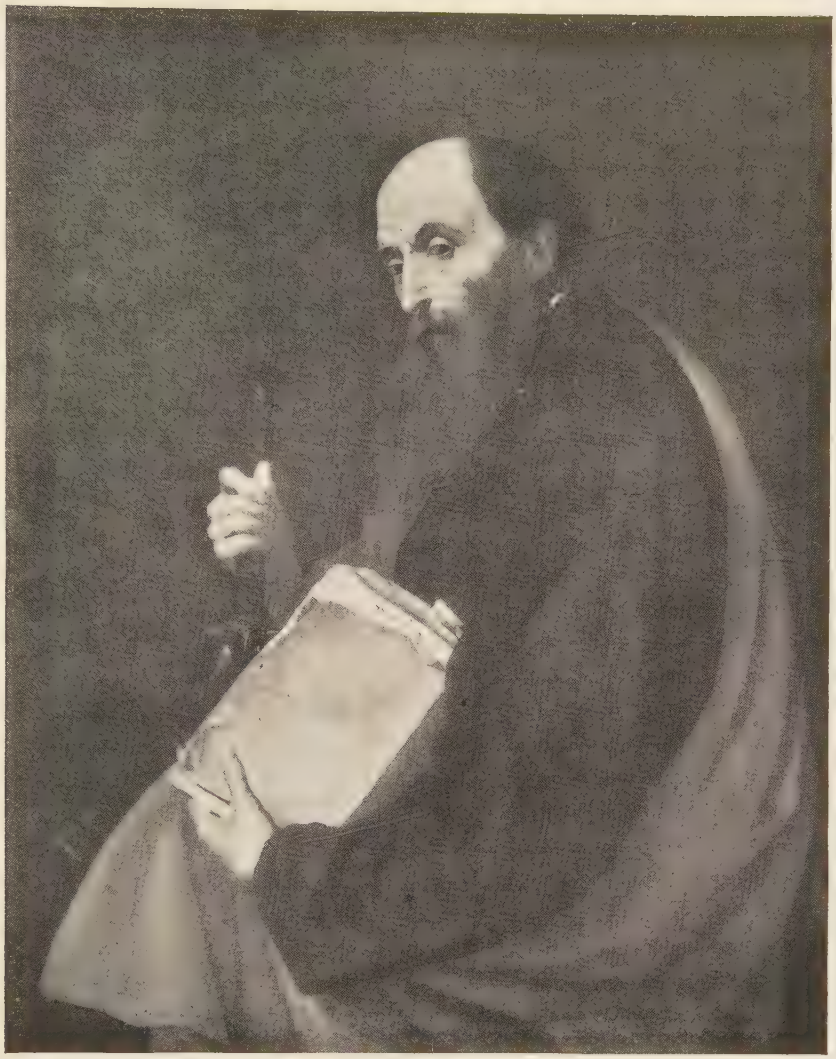
NOTES ON THE PRONUNCIATION OF CHINESE WORKS

The written language does not vary throughout China, but the Chinese do not speak as they write. Of the spoken language there is an indefinite number of dialects, yet the differences are greater in sound than construction. In some parts of the country the speech changes so greatly with the locality that persons from neighbouring towns may be unable to understand each other. These variations in speech are most marked in the south and sea-board of China as far north as Shanghai. Over a large area north of the River Yangtse there are comparatively slight variations of language. The particular dialect spoken in Peking is that generally followed when transliterating into our alphabet the characters of Chinese script, and the system formulated by Sir Thomas Wade has met with widest acceptance among English-speaking people. It is, moreover, the system mainly followed in the *Chinese-English Dictionary* of Prof. H. A. Giles. The Wade system is used by the contributors to this volume,* and it provides the basis for the following table:—

Wade System.		*Sound in English or French.*
a	as in	father
ai	,,	kite
an	,,	yarn
ao	,,	how
ê	,,	clergy
eh	,,	may
en	,,	men
ên	,,	sun
êrh	,,	err
i	,,	bee
ieh	,,	yea
j	,,	between r and the French j
o	,,	or
ou	,,	oh
u	,,	choose
ü	,,	the French u
chih	,,	chirrup
shih	,,	ship
ssŭ	,,	buzz, replacing bu by s
tzŭ	,,	buzz, replacing bu by t

Aspirates are indicated by an inverted comma. Thus, Chin represents a sound between the English "gin" and "chin," while Ch'in is like the English "chin" with the h emphasized.

* Note.—Certain place-names in common currency (e.g., Peking, Canton, and those of the provinces), are spelt in the manner familiar to us, as it would be pedanic to use for them the Wade transliteration.



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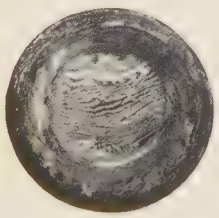

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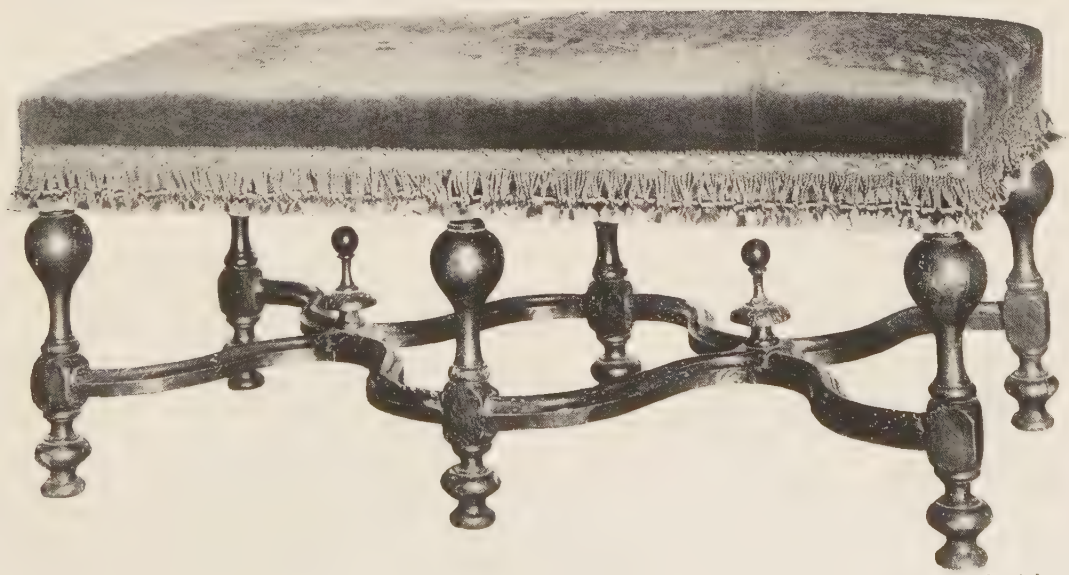

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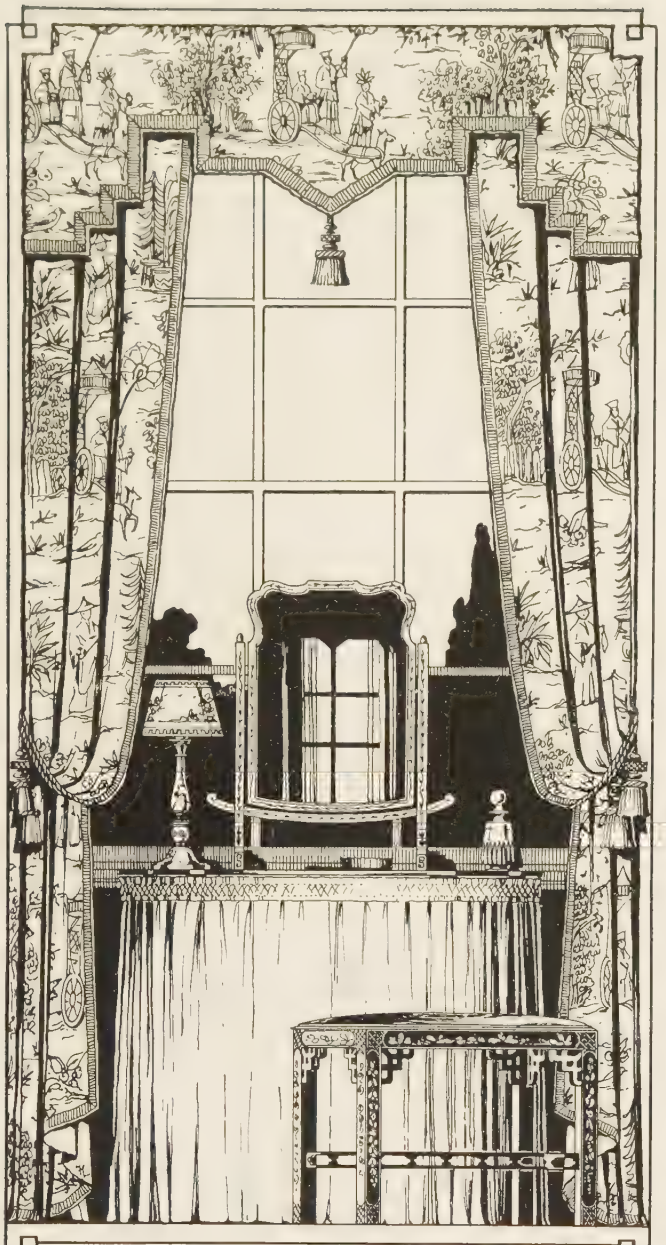

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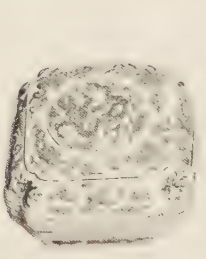
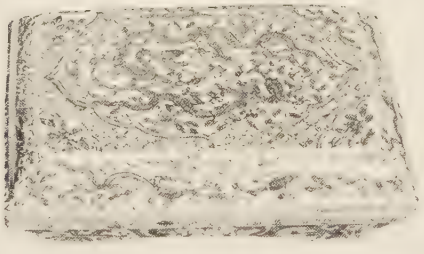
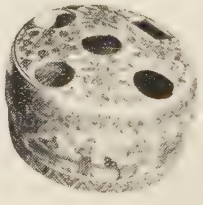


Square-shaped box and cover with dragon, flying storks and phœnixes. Chia Ching mark.



Oblong box with perforated cover with dragons and flower sprays. Wan Li mark.



Bulb bowl with flower sprays on top and figure subject round body. Mark, Ch'ang ming fu kuei.

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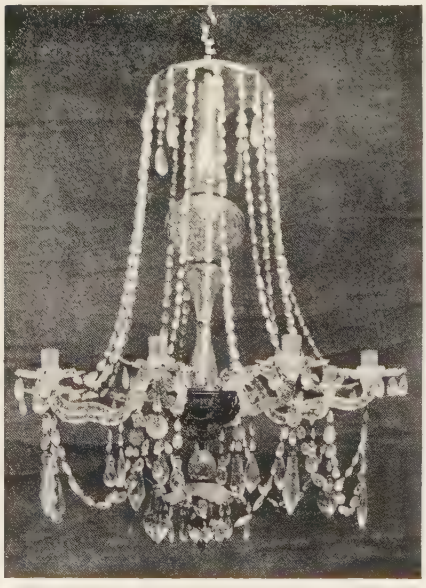

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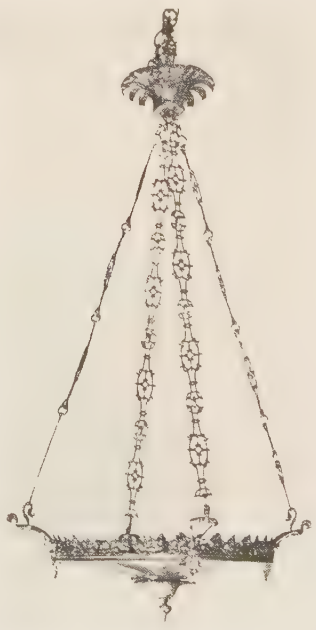

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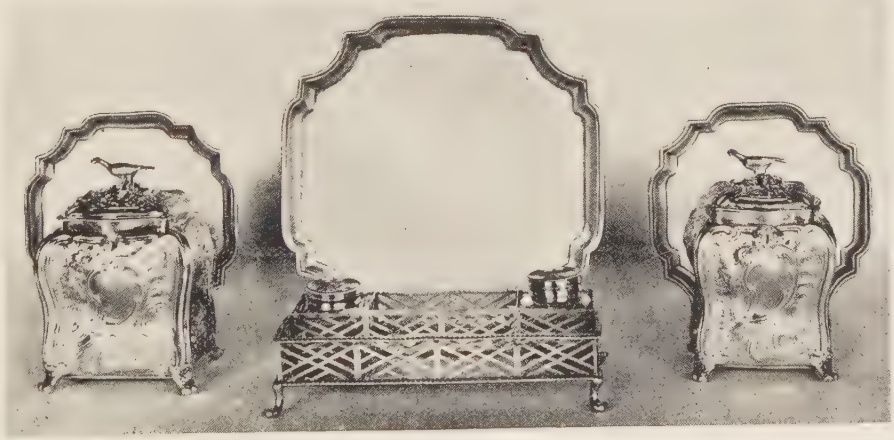

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